

# THE SCHOOL-ARTS MAGAZINE

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## The Editorial Point of View

### A MIGHTY ART EDUCATIONAL FORCE

ACCORDING to the latest reliable data there are in our country at the present moment six thousand one hundred and nineteen federated women's clubs. Organized as the clubs are into state federations, and into a national or general federation, they constitute one of the most efficient educational forces in the United States. If the officers of the general federation wish complete information on any subject they can secure it almost as readily as Uncle Sam himself, for in every nook and corner of the country are enthusiastic members of local clubs as responsive to their touch as electric buttons. If the officers of the general federation wish anything done, done it is, through the operation of a system analogous to that which Emerson happily described as

A single will a million deeds.

As an example of the efficiency of this organization consider the "Handbook of Art in Our Own Country" (the title is significant in its phrasing), compiled and edited by Mrs. Everett W. Patti-

son, chairman of the General Federation of Women's Clubs Art Committee, 1908-1912.

### A MODEST BOOKLET

THIS is a document of more than a hundred closely packed pages, the leaves of a tree, so to speak, grown by Mrs. Pattison and her committee from a seed planted by that remarkable woman, Sarah S. Platt Decker, when president of the general federation (1904-1908). Here is Mrs. Decker's foreword:

From an experience of several years, in visiting many states and more cities in the interests of the General Federation of Women's Clubs, and from consultation with the art committee of the organization, has come the conception of this publication. The lack of public art works, and the very bad substitutes in many communities, are facts which are apparent to the traveler in this country. It is destruction to artistic perception and a waste of essentials to spend time in scanning the usual soldier's monuments, drinking fountains, parks, gates, etc. They have been chosen, in many if not most instances, by the mayor and aldermen from the "lowest bidder," instead of selected by trained artists. The object of this partial list of public art in our country is twofold:

First. To arouse to a sense of their deficiency the cities and communities not mentioned in this "Roll of Honor."

Second. To interest art clubs and art-loving citizens in the plan of a municipal art commission

for every community, large and small. A commission composed of artists and experts, serving without compensation, to whom shall be referred the selection of all proposed public monuments, memorials, etc., to the end that the coming generation at least may have the cultivation of eye and soul which is bred by the genuine in art.

In this handbook all the most praiseworthy art in our country is supposed



The Lawson Tower as seen from the west. On the highest part of "Dreamwold," at Egypt, a village in the old Pilgrim town of Scituate, Mass.

to be listed under the name of the city or town in which it is found. To test the value of such a book one has but to turn to the name of the place with whose art treasures he is familiar, which means, naturally, his own town. When a copy of this book first happened to be picked up by the hand of the Editor he opened it (with timid hope, and with lusty doubt ready to be trans-

formed into contempt for the whole text) to look, of course, for "Scituate, Mass." Now Scituate, Mass., where the Editor lives, is an old town, settled before 1630 by the Pilgrims, and is today of less than three thousand inhabitants. It is an out-of-the-way place, known only to a few "summer folks," who rejoice in its rock-bound and shingled coast and its lack of trolleys. Look on the best map of the United States, in the biggest geography you have in school and you will not find Scituate, Mass. But it happens that in Scituate, Mass., there stands what the Editor believes to be the most beautiful water tower in the world.

#### A WORK OF FINE ART

SOME years ago a water company built upon the highest hill in the center of the old town a steel standpipe sixty feet high, like a gigantic drain pipe, flange up, and painted it red. In process of time the rocky pastures in its vicinity were acquired by the famous Thomas W. Lawson, and transformed by that enchanter's magic into "Dreamwold." Directly in front of Dreamwold Hall, across a ten-acre field, stood this insolent pipe. Mr. Lawson obtained the permission of the water company "to improve its appearance" at his own expense. Forthwith he encased the standpipe with a tower, a hundred and forty-five feet high, and hung thirteen bells beneath the roof, reproducing the Westminster chimes. Not only is this tower of noble proportions, with contours as fine and vital as those of a primrose pod, but, owing to the way the shingles are laid (nine inches to the weather at the base of the wall

and only two inches to the weather at its crown) the whole vast cylinder is graded in tone from top to bottom as exquisitely as a Greek column. The tower is silver gray, and its chimes make golden music. It is one of the most beautiful pieces of architecture in America, and, as I said, the most beautiful water tower in the world.

Well, I opened to S and ran through Sacramento, Sag Harbor, St. Joseph, etc., until I came to — I could hardly believe my eyes, but yes, there it was — "Scituate, Mass." And there I found, "Water Tower, on Lawson Estate. Coolidge and Carlson, Architects"; and Mrs. Pattison had used bold-faced type for the tower to indicate its unusual excellence.

#### A RELIABLE INDEX TO AMERICAN ART

My conclusion was instantaneous. This is a reliable handbook. A more intimate acquaintance with it has confirmed that verdict. The book is now in its second edition, and will no doubt be revised again in the near future. It ought to be in the hands of every supervisor of drawing in the United States, and every supervisor should constitute himself a member of a committee to report to the local woman's club every addition to the list of beautiful things in his vicinity. These beautiful things as they appear should be made a subject of study by the school children of the place. A real thing is so much better than words about a real thing. The children in Holyoke, Mass., for example, might read about the cathedral of Chartres, and the Lady Chapel of

Westminster until they graduated, without learning as much about Gothic architecture as they would learn in a single visit to the beautiful Skinner Memorial Chapel just completed in their own city — provided they had with them a teacher who knew enough to tell them what to look for while they were there.

This "Handbook of Art in Our Own Country" should be adopted as a text-book in the public schools; or rather as an index to the real text-book — the text-book as big as the country itself; a text-book rich in beautiful landscapes, and rich also, alas, in ugly views of mongrel buildings mixed with uglier bill-boards, but, fortunately, now becoming richer every day in architecture, sculpture, mural decorations, paintings, and utensils of various kinds — all examples of fine art. This handbook is an index to the best we now have.<sup>1</sup>

#### THE WOMEN'S CLUBS HAVE HELPED

AMONG the springs, hidden away in the hills, which have contributed to that powerful stream of influence now manifesting itself in the movement for American art for American children, must be reckoned the women's clubs of the United States. They have helped to decorate schoolrooms, to furnish reference material for art teaching, to increase appropriations for art departments, and to inaugurate annual art exhibitions. Experience has proven that they may be depended upon to coöperate with the public schools in every possible way to promote taste and skill among the boys and girls of America.

<sup>1</sup> Reviewed in the SCHOOL ARTS MAGAZINE, November, 1912. The handbook costs 50 cents, and may be had through any local woman's club.

## EDITORIAL PLEASURES

ONE of the pleasures of an editor's life comes through the exercise of the constructive imagination. In the making up of a new number of the SCHOOL ARTS MAGAZINE, for example, he must see before him the thirty or forty thousand teachers who look to it for help in the work of the month. Among them are college graduates teaching in the aristocratic suburbs of proud cities, untrained girls teaching in isolated shacks upon the Great American Desert (as my first geography called it), and men and women whose native language I cannot speak, sprinkled over the entire civilized world. They all expect to find every month something "just right" for their own schools. To try to visualize this great company of earnest people is a real pleasure.

But there is a greater pleasure. That greater pleasure comes through visualizing the thousands of schoolrooms full of happy boys and girls working out their problems in drawing and making. Only those who have had the unspeakable pleasure of being greeted a dozen times a day, day after day and week after week, by a roomful of welcoming young faces, can possibly know what a deprivation it is to be shut up in an editorial office where one can only feel dimly by reflection the joys of actual supervision. One *must* visualize, in order to endure the isolation. And such visualizing in the case of the Editor of the SCHOOL ARTS MAGAZINE is not in vain. I receive proofs that my visionary boys and girls are real. They send me tangible proofs of their existence in the Monthly Contests. They become

members of the School Arts Guild. I come to know them by name, and their work at sight.

And I have had lately a new pleasure, namely, the making of an exhibit of the work of the School Arts Guild.

## A NOVEL AND UNIQUE EXHIBIT

EXAMPLES of the work of my boys and girls (I like to say *my*) scattered over half the world, have been brought together and arranged according to subject and grade on forty imperial sheets of mounting-board. Each drawing or object is marked with the name and residence of the pupil who produced it.

I wish I had a magic wand that could summon and transport to New York City every one of the boys and girls represented, so that I could see them all together, watch them greet one another, and share their joy as they discovered their own work at the exhibition of the Eastern Art and Manual Training Teachers Association. What a pleasure it would be to introduce Ralph from Michigan to Percy from Georgia; Daniel from Boston to Beth from Baltimore; Joe from the tip end of Cape Cod to Pearl from the state of Washington; and Harold just over from England to Lois of Oklahoma! Gustav from California would shake hands with Cora from Maine; and Mary White from Idaho would have her arm around little Sema from St. Petersburg, Russia, making her feel welcome in America even if she could not understand our language. Then of course they would all want to see the work of William Valgreen of Fitchburg, Mass., one of the Leaders of the Guild, and be pre-



sented to him; and then—Ah! the telephone bell is ringing. Please excuse me.

#### A TRAVELING EXHIBITION

WHERE were we? O, yes; in New York, with that exhibit of the School Arts Guild. Well, if you cannot see the exhibit there, perhaps you can see it at Des Moines, Iowa, May 7th to 10th, at the meeting of the Western Drawing and Manual Training Association. Traveling exhibits are quite the fashion these days, and this one may become a globe trotter. It is wanted in Newfoundland already, for the members of the legislature to see, and Mr. Barr wants it for the Panama-Pacific International Exposition in San Francisco in 1915. If *you* want it, you would better write to Mr. A. S. Bennett, 120 Boylston Street, Boston, Mass.

#### ATTENTION

HAVE you noticed the "inserts" in recent numbers of the SCHOOL ARTS MAGAZINE? An insert is a full page, or several full pages, printed on paper different from that of the body of the magazine, and inserted when the "signatures" are brought together by the binder. It will pay you to give special attention to these, not only in this, but in succeeding numbers.

HOW about Europe next summer? More than a hundred and fifty people have written for complete information about our School Arts Summer Class, under the leadership of Mr. Royal B. Farnum. Of course not all these will go. The response shows that our class meets a genuine demand, and that those who join early will go with Mr. Farnum. If the class becomes too large it will be divided and the second section will be given another competent leader. There is even yet a good deal of truth in the remark of Dr. Samuel Johnson: "A man who has not been in Italy is always conscious of an inferiority."

THE profession has suffered the loss of one of its devoted and efficient members in the death of Miss Marion E. Hurlbut. Miss Hurlbut was born in Springfield, Mass., was graduated from Mt. Holyoke College, supervised drawing in Middletown, N. Y., Westfield, Mass., and Flushing, N. Y., and during the past ten years has been teaching in the art department of the Washington Irving High School, New York City. With high ideals, an attractive personality, and glowing enthusiasm, Miss Hurlbut was a strong and refining ethical and æsthetic influence wherever she lived and worked. Even the memory of such a person is uplifting.



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## An Honor to the Profession

A DRAWING TEACHER'S MODEL HOME

By Herschel Williams

*Boston, Massachusetts*

THINK of spending seven years in a boarding-house, trying to get nourishment from one's toast and rhubarb sauce, when each meal is presided over by a gilt-framed portrait of a dead baby, hovering like a halo of heart-ache over the head of the table!

Suppose, too, that twenty-seven of the baby's near relatives — many of them also dead — are pictured in black chalk and hung around the room in equally garish frames, with a hair-wreath over the buffet to complete the scheme of decoration. Is it any wonder that, occasionally, a refined drawing supervisor without a home sometimes gives up her career to chance matrimony?

There is such a difference in drawing supervisors. Some of them are artistic to the tips of their fingers, and have enough soul to share generously with the sewing teacher and the director of manual training; but they lack the chief asset of their calling — executive ability. They make the best of their circumstances, take whatever is given them for their needs, and mince meekly along trying to raise as little dust as possible.

There are others — sovereign masters of their situations — who forge to a path where their wishes are laws, and all sorts of beautiful things happen to them.

To the latter class belongs Miss Jessie M. Leith, high school drawing supervisor at Stamford, Conn. Seven years of affiliation with a gallery of crayon portraits in a boarding-house, instead of driving her insane, fostered her determination to create a home of her own.

During those years of teaching drawing in a normal school, she economized rigorously and placed her savings in a bank. Of course, she wanted handsome mink furs like anybody else, but she denied herself that luxury and painted a charming mental picture of the fireplaces the money would buy. As the result of her perseverance, she is now the proud owner of what many consider the prettiest home in the city of Stamford. With the independence of our up-to-date sisters, she could n't see why a woman had to marry to live in a home of her own — so she did n't.

"I had n't lived in this lovely city long," announced Miss Leith, "when I called upon a real-estate agent to take me out on a prospecting trip. When he learned that I was a teacher and a spinster, he did n't work the third degree. He took it for granted that either I was curious or else wanted a free ride. I scorned his services, began hunting my own location, found it on a certain Saturday after a hard school

week, bought the ground the following Monday when I could spare the time, started to build at once, and superintended the task until it was finished less than a year later. You see, I lived over the plans so long, I knew just what I wanted."

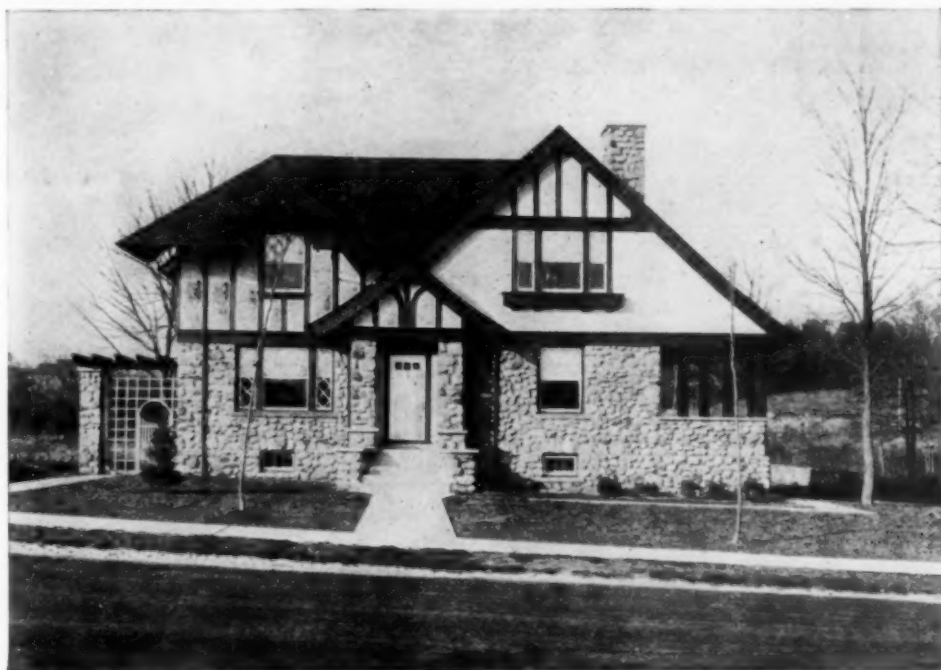
The realized dream of Miss Leith is a structure, part English in treatment, uncopied after any illustrious precedent. The stucco, rough stones, dull green shingles, frosted windows with diamond-paned tops, and secluded piazzas, form an exterior that tempts the most listless passerby to use the knocker that he may get a peep at what is concealed within.

The stretch of ground upon which it stands is 150 X 100 feet, and no matter where you perch upon the stone wall

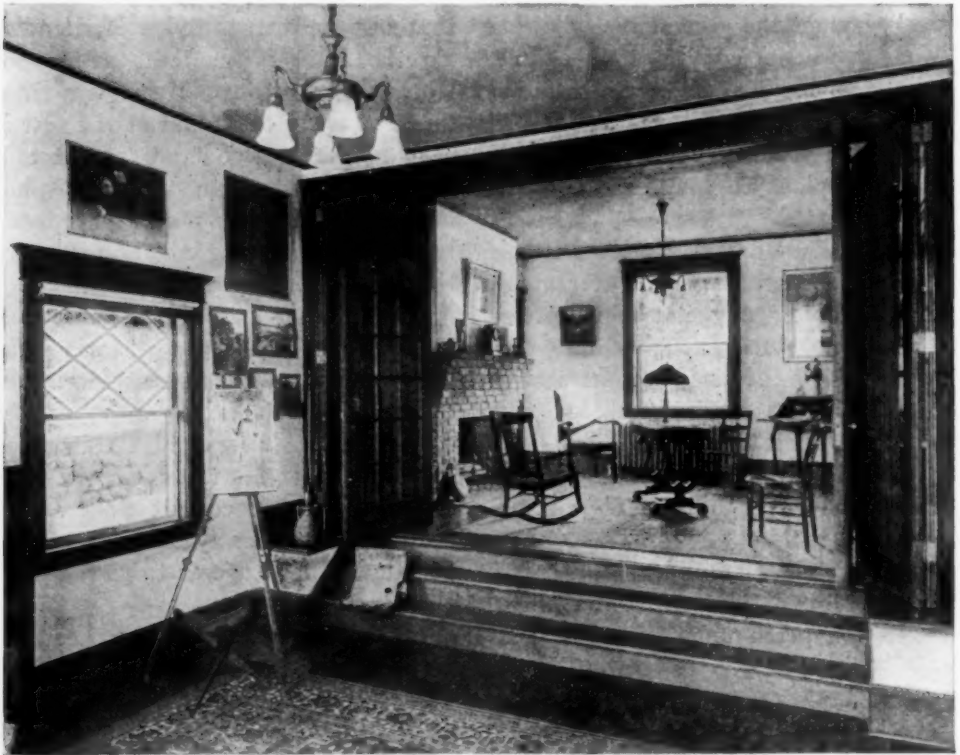
that surrounds it, the view is splendid. To the front is the best avenue of Revonah Park; on one side is a little forest of scrub oaks; and at the rear is a more varied woodland, scarlet and gold in mid-autumn, with the pink haze above and the purple of sumach bushes below striving in unison to prove that nature has no set color scheme.

At the other side of the house is a pergola where Japanese wistaria is at present heeding the urgent incentives of an active woman by growing as fast as possible. This pergola is attached to a stone pier ten feet high, and shelters a respectable cement walk and a most alluring gateway to tempt tradespeople and book agents to go round to the back door.

A part of the ground is consecrated



An exterior that tempts the most listless passerby to use the knocker.



The studio is the highest room in the house and is separated from the drawing-room by "accordion-hung" doors.

to the raising of small fruits and vegetables, and gravel paths make "keep off the grass" signs superlative. There are umbrella pines, now little more than parasols; and juniper trees just big enough to shake their boughs in acknowledgment of a passing breeze. Blackberry and currant bushes stand in orderly rows like spelling classes, and the hand of a modest woman has arranged a battalion of hollyhocks to screen the strawberry-bed from public gaze. Other flowers will bloom in season to keep the garden ever fair — irises, lilies, and larkspur — but no Martha Washington geraniums.

A woman's ability to plan, architecturally and otherwise, cannot be

flouted when investigation of the house proves that not a square inch of space has been wasted. There are as many secret crypts in proportion to its size as there are in a baronial mansion; the space under the stairway leading from the main hall is a nice, genteel closet; the seat inside the vestibule is the Mecca of the letter carrier.

After trespassing as far as the reception hall, the writer's interest increased. There was no hall-tree, deformed and groaning under a heterogeneous mass of feather boas, raincoats, and shoe-string bags, flanked by a brass cylinder erected for the accommodation of puddling umbrellas. There was a closet at hand, amply equipped for all the



The kind of room that any supervisor would be proud to give her mother.

wraps of fifty afternoon tea-drinkers, and the spare bed is never required to help out.

I gazed about, wondering if I should next be impressed by an epidemic of mission furniture and the ubiquitous Mona Lisa sneering down at me. This is at least one modern house where the elusive Mona is n't present to call attention to the refined atmosphere. Instead, there is a conspicuous place over the cloak-closet for Titian's "Man with the Gloves"—a most happy selection, for this gentleman can assist greatly in doing the honors of this hostless home. He has n't the long, regular lines of Sir Gallahad, but his eyes bespeak a quiet welcome, and there is hospitality in the hands con-

cealed by gloves of liberal size, yet not easily to be mistaken for boxing-gloves.

The first impression made by the interior of this eight-roomed house is a perception of spaciousness, closely followed by a sense of simple and singular harmony. The two-paneled oak doors are stained a dull green on one side to synchronize with the studio and the drawing-room; and on the other side is brown to match the trim of the reception hall and the dining-room which is in the fore of the building. Brass electroliers, candelabra, and door-knobs correspond.

The studio, with its wide settee and frosted windows, is gifted with remarkable distinction. One descends two oaken steps from the drawing-room to



this apartment. By the way, one is n't expected to slide or to fall down every time he makes an impulsive movement, for the floors are waxed. The owner has always held that people make a mistake in polishing their floors more than they do their silverware.

The studio is the highest room of the house, and is separated from the drawing-room by "accordion-hung" doors. This invention of Miss Leith is a great door extending the width of the room, so arranged that it can be folded back in a second, and so constructed that it does not take up any room. This handsome, glass-paned door is covered with green Rajah-silk curtains on flat rods, and makes an effective screen during amateur theatricals, when the drawing-room is turned into a stage. Paint closets and wash-room, displaying exquisite taste, also assist to make this studio one of the most complete of its kind.

The fireplace in the drawing-room is also attractive, with no mantel save that formed by the velvet, buff-colored bricks of which it is built.

The kitchen is a gem of concentration and comfort through the mediums of birch, brick, and porcelain, with handy compartments for pastry-making, china, and cooking utensils. You can trust a woman who has planned a house seven years while teaching in a normal school to make this important part of the house the most convenient. No man, however skilled in architecture, can work out the details that are such blessings to the housekeeper.

The four bedrooms upstairs are equally worthy of note, including the maid's quarters, which do not blush

in comparison. The mother's chamber, with its gray walls, white trim, red-tiled fireplace, and mahogany-stained doors with glass knobs, is the kind that any supervisor would be proud to give her mother. Two French windows open into a pretty garden sunk into the roof. From this secret balcony or "canvas-deck," Mother can walk in the fresh air, attend her flower-boxes, and see what her neighbors are doing without any exchange of glances. She is as private as though she were locked in her bedroom.

Mahogany French-poster beds and other furniture to match hold sway in the three best bedrooms. I looked in vain for some hybrid souvenir — some speckled reminder of preceding epochs — but everything was classically severe; even the tooth-brushes in the bathroom seemed in harmony. I certainly thought it an unusual house, that if laid bare to critical, prying gaze would n't reveal a pair of crocheted lamp-mats with pink edges or a basket of wax fruit blushing deeply under a willow-plume of Florida moss.

There were no artistic excesses of any description — not even an optimistic reminder in bright red to "keep smiling," or the dubious consolation that "life is one *dreadful* thing, and then another." Finally I asked Miss Leith where she kept all her bizarre ornaments, both ancient and modern. I thought perhaps she had buried them, as the Japanese do, bringing out one at a time to hold its lonely court for a week or so, only to be buried again.

"I have n't any," she replied. "I have always discouraged my friends giving me things that might spend the

rest of their days fighting those I have selected with infinite care. They are often as hard to fit into places as the chalk portrait of the dead baby that hung in the dining-room."

"What should people give their friends for Christmas presents?" I begged.

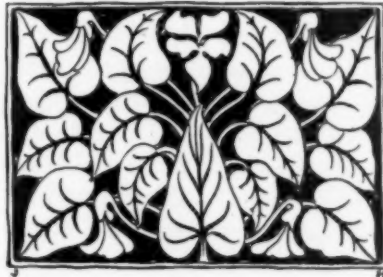
"If people must give presents, let them have their friends make the selections so that years hence they will not have to stand the shock of studying the evidences of their own bad taste; or, what is still worse, find that their friends gave their presents away a year later to wish other people a Merry

Christmas. I don't give presents of that kind."

"What do you give?"

"Something they can eat."

And so the interview ended; but the pleasant memory of the complete house, built with the savings of a drawing supervisor, remains undimmed. This estate is not only the realization of a beautiful dream, for its mission is only beginning. It is giving to its possessor a knowledge of domestic economics, of architecture, of horticulture, of free hospitality to friends, of real repose, of all the broadening vistas that open out from that little narrow place called Home.



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## The Collecting Instinct in Art Education

AN ACCOUNT OF THE WAY CLIPPINGS ARE UTILIZED IN A MANUAL TRAINING SCHOOL, THAT SEEMS TO BE REALLY DOING SOMETHING FOR THE CLASSES, AND TO INTEREST THE PARENTS AS WELL

By Floy Campbell

*Manual Training High School, Kansas City, Mo.*

KIPLING says in a poem on the prehistoric singer that

There are nine and sixty ways of constructing  
tribal lays,  
And every single one of them are right.

There are as many ways of teaching drawing, or "Art," if you prefer the word, and the same statement may be made about their correctness. We cannot try all these ways at once, either. We have to select two or three of them, at most, and to leave out of our count all the other sixty-six or seven, glancing wistfully toward their special excellencies, all of which we must forego for the sake of the other excellencies we have chosen. The one thing we must be certain of is that we have hit upon what our particular section of the country especially needs, and that our avenues of approach to our subject are going to make the most direct roads whereby our pupils may reach our objective point, — a vital interest in and a helpful attitude towards immediate personal and local needs.

Now in this part of the Middle West we happen to need badly just what most parts of the country need fully as much; namely, a public that is convinced of the value of art as a public asset, and that has a lively personal

concern about all artistic movements in the city; a public that is willing to pay money and give time for due returns in civic beauty and adornment. We have tried — with rather encouraging results — to use the collector's instinct, strong in a child and seldom dead in the adult, to begin to create such a public. It takes little time from the regular drawing, it gives excellent practice in lettering and booklet making, and it means an interest on the part of the pupil that forces coöperation from the parent at home. Put baldly, our scheme is merely to collect and mount and gather into booklet form groups of related clippings from magazines and newspapers.

The first of these booklets, easy for every child in the class to make, consists entirely of articles from the local papers. In ten weeks we have collected, in our best book, the following material:

A biography of Leonardo da Vinci, with a cut of the Mona Lisa, printed on his birthday. Life of Raphael, with a cut of one of his famous madonnas. A cut of the Sistine Madonna, with a discussion of its value in terms of human life. A list of the paintings and objects of art lately brought over by Morgan, and a discussion of the tariff on paintings that kept them so long in London. Article on George R. Barse, and two cuts of his paintings. Biography of Blashfield, dis-

cussion of his work, outline of lecture on mural painting delivered here by him, and two cuts of decorations by him. Article on Rodin, and cut of a statue by him. Five articles on Charles Dallin, and cuts of four of his mounted Indians. Criticisms of three visiting exhibitions. Discussion of Helleu, and a head drawing by him, from a magazine reprint. Article by Pennell, quoted from a magazine, and three cuts from his Panama Canal series. Ground plan of Detroit's group of art buildings, and note on its advantages. Cuts of especially good local buildings, and notes of their style of decoration. Paragraphs on billboards, street lamp designs, museum sites, road markers, etc. Small items about American painters abroad, and notes of medals won by them.

The cuts are bad, of course, and many of the articles are rather superficial; most of the criticism is of no account, except that it calls the attention of the public to the fact that there really is an exhibition in town. But the stimulus to the art student of watching the papers for this type of news rather than for the scandals and murders, the interest awakened in the class in city and national art problems, and the discussions brought up before and after class hours on special matters have been invaluable.

We added to this booklet short reviews of the exhibitions, written by the students, who were required to visit them on free days, unless there were some really good reasons for excusing them. Most of them took their mothers, which doubled the value of this requirement. Generally they went eagerly enough, and the little papers they wrote were well considered and appreciative.

Perhaps the best use a teacher can make of these papers, however, is to improve the chance they give to impress on the student the difference between studying a picture and criticising it. With us, it is absolutely forbidden to

say, "This picture is good; this one bad." We will not even allow, "I think this is good." The student is told to describe the painting, its subject, its colors, their relation, and to say, I liked this, for this and that reason; this other repelled me because of the color, or the subject, or because it did not look to me like nature. That kind of comment, we tell them, is a statement of their own stage of development, and how much they can see and understand, not a classification of the picture by an undeveloped mind. Judgment, we say, is the privilege of grown men and women who have studied a subject thoroughly. They must be acknowledged masters of an art before they can judge it without impertinence. And when they do know their art, we tell them, they will be too wise to judge hastily. A year ago I was trying to get a great painter to give an opinion of a bit of modeling that attracted me. "It interests me very much," he said, "and I should say it was quite good; but you must remember that I am a painter, not a sculptor; and if you want an opinion that is of any real value go to Bela Pratt for it." And here is the dictum of Leonardo da Vinci, too: "You do ill if you praise, but worse if you condemn, what you do not rightly understand."

The second booklet is labeled "Art History." It contains magazine articles on old masters, with halftones from their work; articles on Pompeii, on Greece, Rome, Egypt, and even on modern art of the highest class. To this booklet we add essays on the great paintings and statues represented by copies, casts, and photographs in our

library, and paragraphs about the pictures on the school walls. About once in ten weeks we take a day off and use class time to study a monograph on Boecklin, or Puvis de Chavannes, or Rodin; take notes on striking elements in their work, and write some comment on it for our book on Art History. Not every student has access to magazines that run good art essays and illustrations, of course, but we have asked the teachers and our friends to give the department old magazines, — *Scribner's*, *Century*, *Harper's*, the *Craftsman*, and such publications, — and when we get them we raid them at once for booklet material. Here, too, we find that we reach the home. Scarcely a week passes that some one does not demand, "Oh, Miss Campbell, mother says for me to ask you for the names of some good magazines for pictures and art study. Our subscription to the one we have been taking has run out, and she wants to get something that will have material in it for me to use."

Much of the essay work done for this booklet is volunteered by students who find drawing difficult and who are allowed to raise their general standing by studying and writing about famous paintings. Such work reacts most encouragingly on the drawing itself, for no child can analyze a good halftone of a Rembrandt without a better grasp of light and shade; or study a Holbein without making better line-drawings.

Our magazines come in well for our third booklet also. We call it "Illustrators," and use in it only the work of the best of our modern American and English artists, such as Pennell, Guerin,

Parrish, Pyle, Rackham, Jessie Wilcox Smith, and Elizabeth Shippen Greene. We try to represent each artist by a color print; we mount it on carefully chosen tinted paper; we talk about color harmony and methods of reproduction. Here, too, there is an occasional volunteered essay to add to the book.

Our fourth booklet is labeled "Technique." Here we put clippings that show methods of handling the pen, the pencil, wash, and charcoal. We add head and tailpieces, lettered and decorated titles, marginal decorations, and so forth. This is especially good for those students who are far enough along to be experimenting with pen work. They are the pupils who are most ready to keep this booklet up-to-date.

A fifth booklet takes in etchings, woodcuts, Japanese wood-block prints, photographs of famous paintings, especially good amateur photographs, with, beside each print, a description of the method of reproducing, a suggestion as to its framing, the kind of wall it should be hung against, and the light it should have. Composition is especially considered in this collection, and also the value of the picture for hanging on a wall. Of course our examples are only small prints, but they are, for this book, such pictures as we could duplicate in larger size.

Any or all of these five booklets may be made, covered, and handed in for "extra" credit by any student of any class. There are other clipping collections made for special purposes. The students who are planning to go to Normal school, and thence to the



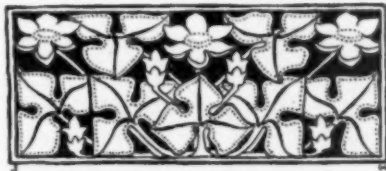
schoolroom, make nature booklets — drawings or photographs of animals, people in action, trees of various definite types, flowers, landscapes, illustrated articles on anatomy and on comparative anatomy. They add these mounted clippings to their own drawings of similar subjects. Clippings have a very essential place in the Home Planning classes, and of course in the two classes that study Historic Ornament as an organized subject. But these three collections are in no sense extras, like the first five booklets named, but definitely planned parts of the regular work.

From the standpoint of development of taste, the second and the fifth booklets are the most valuable. For the student interested in commercial art the third and fourth are the most absorbing. But for that great object, the development of public interest, of a general wish to "do something," and of

an insight into civic and national needs, the first booklet is beyond all the rest.

"Oh, did you see that about Jones in last night's paper? Is he any good? How high does he rank in art? What is the tariff on paintings? How does it stand now? Why ought there not to be one? Why should the art museum not be near the station? Would it be wise to have wall paintings in the station? Could we have mosaics instead? Who is there in the country who can do mosaics? Can we help any about getting art exhibitions here? Can we help to get statues and fine buildings in the parks and other public places? What can we do?"

These are a few of the questions the newspaper book has brought up. They have not all been answered, but if we do not answer them yet, some of these boys and girls will see that there is an answer when they are older.



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## Decorative Flower Studies

A SIMPLE METHOD ADAPTABLE TO DIFFERENT  
GRADES OF CHILDREN

By Elma S. Ritter

*Upper Roxboro, Philadelphia, Pa.*

**D**ECORATIVE flower studies may be rendered in any medium, and for this reason the work is easily adapted to all grades.

Select some simple flower and whenever possible a leaf or two and a bud.

There are glass flower holders of va-

holes in a piece of cardboard. Cut the cardboard to fit in the top of the glass or vase (see Fig. 1). Push the flower stems through the holes and arrange the flowers carefully, according to the growth of the plant. The flowers will stand erect and remain in position for several days, if given fresh water daily.

After arranging the study, each child should be supplied with a "placer." This too can be made of cardboard or very stiff paper. By holding this up, one may place the study; in other words, "frame the picture" (see Fig. 2). By doing this one can see just how much of the group will make an interesting study.

Block in the drawing with a pencil, and in the upper grades, after getting a careful outline, separate it for two tones—the light and the shade. If paint is the medium used, put on a flat tone of color for the leaves, and then another flat tone for their shadows. Work the flowers the same way. Do not blend the shadows; leave them flat. Either a colored paper may be used or a wash of color placed on the background. (See the flower study, Fig. 3.)

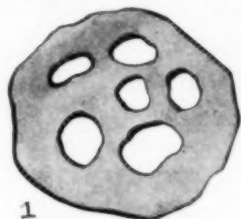
Ink in the outline, or use a dark color of paint. Where two lines meet, round off the corners slightly.



FIGURE III. A study of the Poet's Narcissus. In flat tones for light and shade with a strong ink outline.

rious shapes. If one is not obtainable a substitute may be made by punching

This work can be made quite as effective when worked in two or three flat tones of charcoal, pencil, or chalk.



1  
FIGURE I. A piece of cardboard with holes for inserting the stems of flowers and leaves.

If the time is brief, draw the flower and block out the shadow. The tones can be easily added at another lesson, and will give practice and training in memory work.

These flower studies may be very

useful for applied design, for a careful flower study drawn by the child is understood better than a copy made by someone else. Make the studies in spring and summer and save the sheets for making applied design. Do not make flower studies when



2  
FIGURE II. A placer for determining a pleasing composition within a given area.

flowers are too expensive to purchase.

### REMEMBER THIS—

A student unacquainted with the attempts of former adventurers is always apt to overrate his own abilities,—to mistake the most trifling excursions for discoveries of moment, and every coast new to him for a new-found country.

The more extensive, therefore, your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and, what may appear still more like a paradox, the more original will be your conceptions. — *Sir Joshua Reynolds.*





## The Symbolism of Color

A KNOWLEDGE OF SYMBOLISM WILL OFTEN FURNISH THE KEY TO  
AN APPROPRIATE AND EFFECTIVE USE OF COLOR IN SCHOOL WORK

By Henry Turner Bailey<sup>1</sup>

"FINE art," said Hegel, "is the free and adequate embodiment of the idea in a form peculiarly appropriate to the idea itself"; and fine art in school work is no exception. The thoughtful teacher or pupil will find coiled up within the "idea" of any project all he needs to know as to size, shape and quality of paper, ornament, and general technique, in order that the result may be a bit of fine art. The thoughtless person seldom produces a fine thing, for he never goes deep enough into the subject to discover what constitutes a "peculiarly appropriate" form. His work, therefore, is monotonously uninteresting and insignificant.

Hegel's definition furnishes also the key to artistic color effects. In these days everybody makes use of color, but few use it intelligently. If asked why this color paper was used, or that color wash, the answer is likely to be, "We had it on hand." That may be good shopkeeping, but it is not good teaching; nor will it, in the long run, prove to be good policy. It pays to do one's best every time, even in the matter of color. Color is significant. "The colors that the earth exhibits to our eyes are manifest signs for those who think," said Mohammed; and the colors

of school work should be. They should never be fortuitous or chaotic. The coloring may be imitative, suggestive, or symbolic, but in any case it should be significant.

I. Imitative coloring belongs to the realm of the painter and the lithographer, the illustrator, and the maker of three-tone plates for descriptive catalogues. In school it is appropriate to nature drawing and object drawing. The aim is a naturalistic effect. In that realm grass is green and skies are blue, lips are red and eyes are brown. Imitative coloring is a subject to be treated by itself, and not within the scope of this brief discussion.

II. Suggestive coloring belongs to the realm of the decorative artist and the printer. The aim is to produce a color effect appropriate to the occasion. For example, the programme for a Yale glee club concert may be blue; not necessarily of bright blue paper, but so designed that blue is the dominant note: white paper with blue ink, a delicate tint of blue for the paper with text in blue-black, a stronger tint of blue in the paper and dark blue ink; or, if the Yale boys are in for a farce or a frolic of some sort, dark blue paper and white ink would be appropriately odd. Crimson might be used in a similar way for

<sup>1</sup> Reprinted from "Printing Art," with certain revisions, to meet a perpetual demand. The edition of "Printing Art" containing this article has been exhausted.

Harvard printing, and orange for that of Princeton, and so on down to the class colors for a country high school. A yachting meet might be announced in blues, an Arbor Day programme in greens, an outing in the woods in "wood colors."

It is necessary to draw a rather sharp line between the suggestive and the imitative in art, for the imitative may pass over into the deceptive and the substitutive. Not content with copper color, the inartistic printer prefers the actual metal—uses copper bronze. Instead of using the wood colors suggestive of his craft, the ambitious carpenter forces his printer to print his business cards on actual wood veneer, and the glue manufacturer has cards of isinglass! A business card should be a card. Good art accepts its limitations gracefully, and even rejoices in them as furnishing incentives to more praiseworthy achievement. In school work suggestive coloring is often appropriate for decorative arrangements and pictorial compositions.

III. Symbolic coloring belongs to the realm of the initiated, to the masters in every art. Chinese teachers, Indian mystics, Persian poets, Egyptian priests, Hebrew prophets, Grecian bards, Italian painters, English novelists, and American decorators have all used, with astonishing precision, a sort of universal language of color to express the truths of religion and the intents of the heart. The masters in every art in every nation have had an abiding faith in that which Swedenborg calls "correspondences,"—the innate, inevitable relations of outer and inner, form and content, sign and thing signified.

For example, white and black have always been the symbols of day and night, of light and darkness, of purity and pollution. In Thibet, India, Java, China, Persia, Mexico, and Scandinavia white is the symbol of divine perfection. It is worn by the sovereign pontiffs of all religions. In Egypt a black dove was the symbol of widowhood. In the Greek mythology Apollo turned the white raven black for bringing news of the unfaithfulness of Coronis. Black was the color of the sails which took the expiatory ship to the Minotaur. Black has been the color worn for mourning since the days of the Roman Republic. The old Byzantine painters made the Madonna's face black, that she might say to every observer: "Is it nothing to you, all ye that pass by? Look and see if any sorrow is like unto my sorrow which the Lord hath done unto me." The Kaaba at Mecca was "originally white, but has been turned black by the sins of mankind."

Black and white have been used so long as merely the conventional colors of ink and paper that ordinarily they mean nothing in printing and lettering, unless by some device the attention is drawn to them. For example, by using boldface type of the most formal sort, combined with heavy brass rule, black may be made so emphatic an element in a printed card that the card becomes an obituary notice. The appropriateness of white for certain things, like legal documents, letters of introduction, visiting cards, and so on, becomes evident the moment any other color is proposed as a substitute.

The mingling of day and night in twilight, the dawn, and gloaming are



symbolized by gray and brown, the colors of repentance and retrospect. The monastic orders were these somber hues. The Quakers wear gray as a protest against luxury, gayety, and ostentatious display. "Sackcloth and ashes" have ever been the Hebrew symbols of sorrow and despair. Brown and gray are the colors of the barren earth, of leafless trees, of withered hopes, of self-renunciation. They must be neutral to be recognized as symbols. If they have too much color, they appear as shades of the reds and blues, which convey, rightfully, other meanings.

In printing, brown and gray become the colors for the covers of dignified documents of all sorts, — reports of committees, books of statistical information, and other things of an unobtrusive and formal character. Here, as in all other cases, it is the use of the color as the dominant note which makes it significant. Of course any colors may be used in a secondary or subordinate place, merely as foils for the dominant color, or for harmony in decorative effect.

*Yellow* is the color of gold, and gold, the royal metal, is the symbol of the sun. The sun, worshiped as Indra, Amon-Ra, Baal, Zeus, Odin, and the rest, was for the masses God, but for the initiated the symbol of God, the supreme wisdom. The Magi painted the sun's "house" yellow. One of the epithets of Vishnu, the first emanation from God, is "Wearer of the Yellow Robes." Apollo was —

"God of the golden bow  
And of the golden lyre  
And of the golden hair  
And of the golden fire."

The Argonautic expedition was for the golden fleece — wisdom. Horus of the Egyptians ("The Word" of St. John, the "Wisdom" of Solomon) was born in the golden heart of a lotus. The golden apples Hercules fetched from the garden of the Hesperides symbolized wisdom, like the golden apple of Eden, "pleasant to the eyes." The Golden Rule is supreme wisdom. The streets of the New Jerusalem are pure gold, for they are Wisdom's ways; and the four and twenty elders are crowned with gold. The old masters gave Joseph a yellow robe, because of his wisdom in obeying the angels.

*Orange* is the color of flame. What the sun is in heaven, fire is upon earth. If the sun stands for the unattainable divine wisdom, fire stands for the attainable human wisdom. To make man nearer the perfection of the immortal gods Prometheus gave him fire. The flame, the torch, the lamp, — these are the form symbols of knowledge; orange, flame color, is their color symbol. When Vishnu first appeared in human form he was the color of flame. When the wisdom of God came to Moses in the wilderness it appeared as a burning bush. When the Spirit, who was to lead into all truth, appeared at Pentecost, it was as a flame of fire above the head of each of them. A marriage meant a new hearth fire, and orange is symbolical of marriage. When Helen was to be married a second time she brought

"A veil  
With saffron-hued acanthus brodered round,"

which her mother Leda gave her at the time of her first marriage. She hoped this orange-hued veil, symbol of lawful

wedlock, would bring her good luck in her unlawful marriage to Paris. Because the hearth fire is the center of hospitality, orange is the symbol of benevolence, — the spirit that does good deeds wisely. The Renaissance painters give all the benevolent saints like Catherine and Barbara orange robes.

*Red* is the color of blood, the fire of the heart. It is the universal symbol of love. "Red," says Plutarch, "is consecrated to all the deities." The high priests of Hieropolis, Eleusis, and Samothrace wore red. Constantine's Banner of the Cross was blood-red, like the oriflamme of France sent from heaven to Clovis, because "the love of Christ" constrained them. The third of Dante's purgatorial stairs was red, for love was the third phase of repentance. Maud's lover says her footsteps would rouse him had he lain for a century dead; his dust

"Would start and tremble under her feet,  
And blossom in purple and red."

In medieval art Saint Mary Magdalene wears a red robe, for she loved much. Saint Cecilia's garland is of white and red roses. The Madonna is always clothed in red and blue, for love and constancy.

*Green* is the color of the fruitful earth; hence it is the color which signifies fertility, fruitfulness, prosperity. Vishnu in his third revelation in the actions and customs of life was green. The Greeks gave the sea deities green robes, because they controlled the teeming, "unharvested" sea. Freya, the Scandinavian Venus, was green. The Bible likens the righteous man to a green tree, whose leaves do not wither. To the daughters of Jerusalem Jesus said:

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"Weep not for me, but weep for yourselves and for your children. . . . If they do these things in a green tree, what shall be done in a dry?" In the Middle Ages the cross was represented as green, because of its potency. Green celebrates victory over the winter of death; hence martyrs carry green palms, and the smilax about the face of our dead whispers of the eternal spring.

*Blue* is the color of the sky, which, like truth, endures forevermore. Nothing permanently changes the face of the sky. "We can do nothing against the truth," says Paul. In Egyptian mythology the creator of the world was Cneph, the blue sky. Vishnu, the Truth, was blue when born. The elders of Israel saw that the throne of Jehovah rested upon "a paved work of sapphire stone, like the body of heaven in clearness," for truth and justice are the foundation of his throne. Because all stable human character rests on truth and sincerity, Jehovah exclaims, "I will lay thy foundations in sapphires." A beetle of blue stone ornamented the rings of Egyptian soldiers, as a symbol of their oath of fidelity. Blue was the favorite color of the Scotch Covenanters. When their army entered Aberdeen, almost every man of them wore a blue ribbon. Some men are "true blue"; and when in doubt we ask, —

"Honest and true,  
Black and blue?"

The old masters gave the Virgin a blue robe and John a blue tunic for constancy.

*Violet* is made of blue and red. It is the color of truth touched with passion,

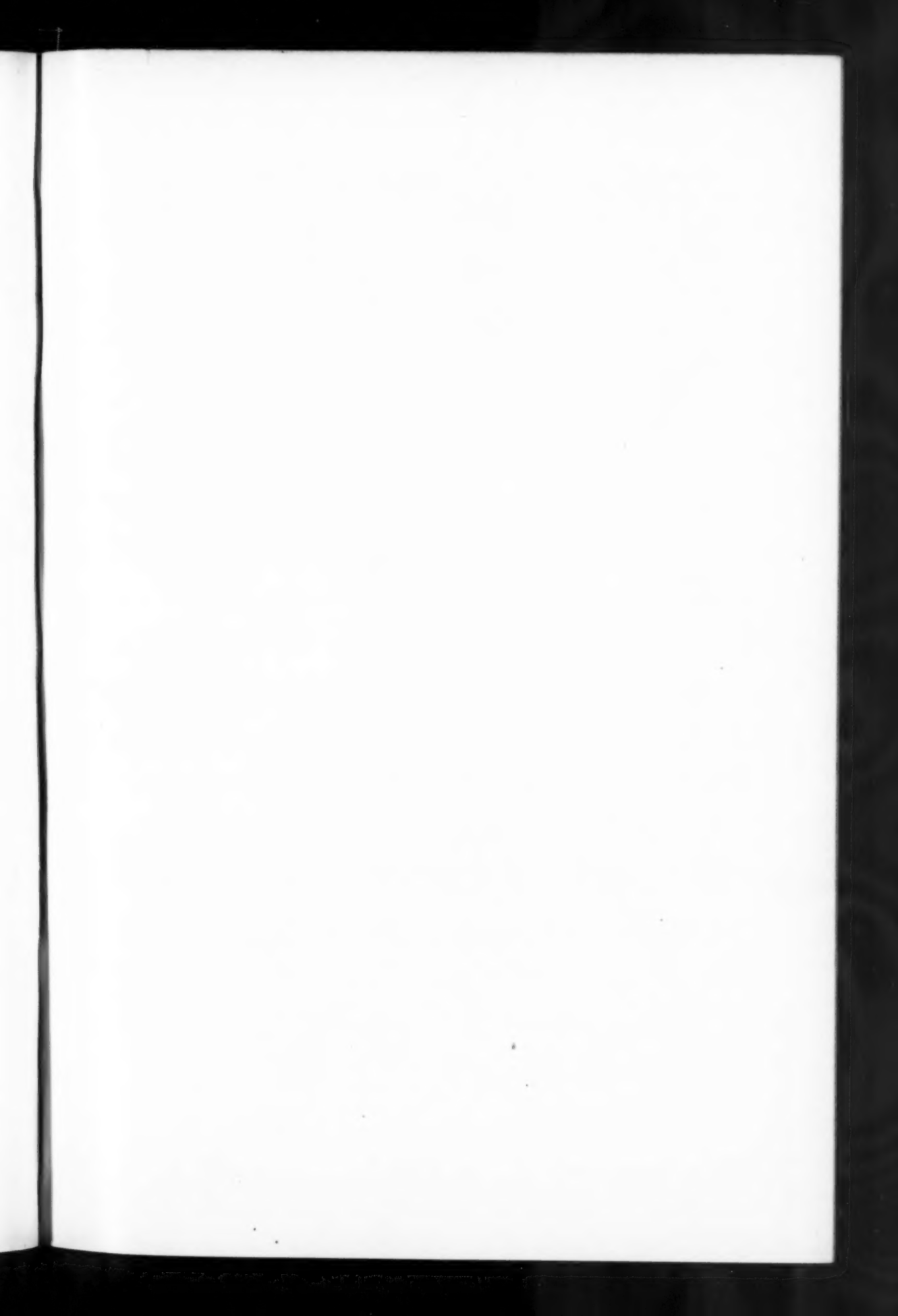
with love. "Hyacinth," says Epiphanius, "placed in a fierce furnace, is unaffected, and even extinguishes it." Hence, possibly, the medieval painters gave violet robes to the martyrs. Violet is the color of shadows, and is associated with "purple evening"; and with the valley of the shadow of death. According to the Greeks, the Elysian fields are sprinkled with asphodel. "The bank that witnessed the first sin in Eden blossomed with violets and purple asphodel," says Milton. Violet is the mourning color of China; and when Queen Victoria died, the British Empire was draped in violet. In Christian art the penitent Magdalen wears violet.

To sum up and state concisely for ready reference, one may say that, with but few unimportant exceptions, the universal language, in its more cheerful aspect, is as follows:

- Red* . Love, Valor, Passion.
- Orange* Knowledge, Benevolence, Home.
- Yellow* Supreme Wisdom, Goodness, Inspiration.
- Green* . Fruitfulness, Hope, Immortality.
- Blue* . Truth, Constancy, Justice.
- Violet* . Loyalty, Patience.

All these colors have a sinister meaning, with which the teacher need not trouble himself. It is enough for him to know that in his daily work he may use them, as Moses was commanded to use them in the Tabernacle, "for glory and for beauty." Orange is peculiarly appropriate for Thanksgiving, red for Christmas, and green for Easter work. The sayings of the wise poets should be in yellow, and of the wise philosophers in blue. Each is appropriate in its time. The teacher who knows something of this rich legacy bequeathed by the masters of the past, and who loves his work and puts his best thought into everything he does, is the teacher whose work will be appreciated, who will enjoy his work, and who will help to make school work significant and beautiful. "It is the *intention* of the artist, not his adequate copying," says John La Farge, "that makes us understand him. The larger his intention, the more he includes, — the more we feel the magic of the wand." The larger and richer the intention of the teacher, the nearer his work will approach to fine art.







*THE WOLF CHARMER—John La Farge.*

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# THE SCHOOL BEAUTIFUL

## The Decoration of an Assembly Hall

THE SOLUTION OF A DIFFICULT PROBLEM IN THE ROBERT C. INGRAHAM GRAMMAR SCHOOL, NEW BEDFORD, MASSACHUSETTS

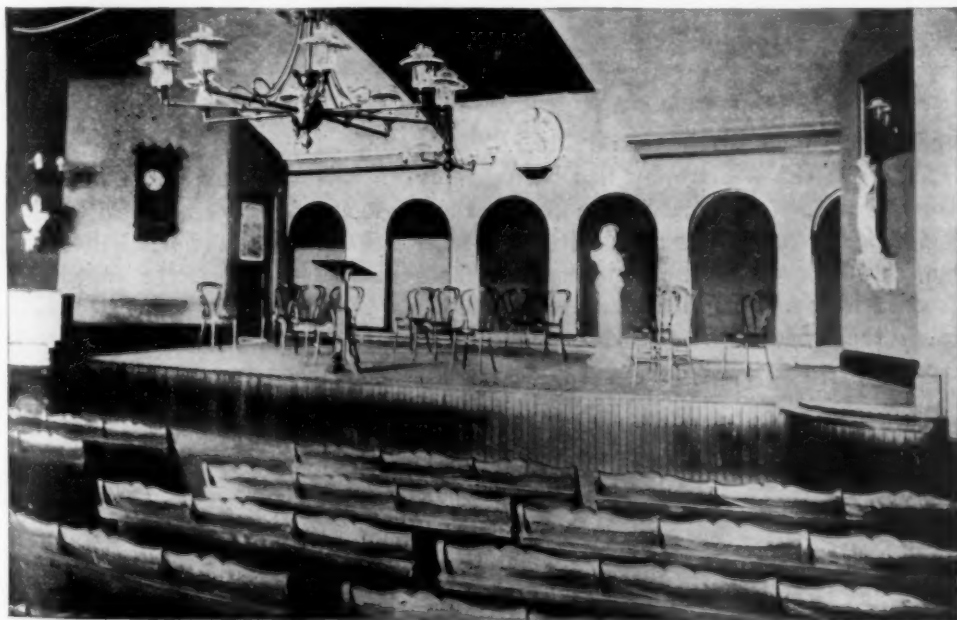
By Ada W. Tillinghast

THE seating capacity of the hall is about seven hundred. It is rectangular in shape — the width generous in proportion to the length. The sources of light are from the east and west. The ceiling is curved and slopes on easy lines to meet the side walls, which are tinted grayish green; the ceiling is somewhat lighter. The woodwork is reddish brown.

The object to be attained in the

decoration of the hall was an atmosphere of serenity and repose through the use of subjects of wide import, taken as a whole, yet of definite trend; these to be of adequate size to obviate fussiness and to give the hall the somewhat stately, monumental effect which it deserved.

Pictures of foreign places and examples of foreign art were chosen for the theme, those of America having been chosen for another building in the city.



The stage of the Robert C. Ingraham Grammar School, New Bedford, Mass.

The south wall had fortunately no obstructions in the form of ventilating or heating grills, and no telephones, thermometers, etc.

The space from platform to entrance door is considerably less in length than that beyond the door. In it were hung but two pictures, one of the Col-

are all the utilitarian features of modern buildings, and at the farther end a jog in the wall which cuts the length. It was obvious that the problem of decoration here differed from that of the opposite wall. Therefore, the wall was considered as a whole with the door for center. A statue was thrown for-



South Wall of the assembly hall of the Robert C. Ingraham Grammar School, New Bedford, Mass.

leoni statue and one of the Grand Canal. Recently an athletic trophy has been placed near the latter. Over the door, to give balance and to do away with its lean, cold look (having no casing), was placed a long wooden shelf, stained to match the woodwork. On this were placed four or five big Japanese vases of different shapes, in dull blues, grays, browns, and reds. They are not decorated to be seen at close range, but are important color notes. Beyond the door the longer wall has two large pictures, and between them a pyramidal grouping of a cast in low relief with two pictures. On the opposite wall (north)

ward to minimize the grill below. The reply to the question, Why then is there not another over the grill on the other side of the door? is, Because of those obtrusive things, the telephone and the thermometer. The space cries out for weight, color, and horizontal effect rather than for an upright, narrow plaster cast, lightly tinted. Over the door, on gala occasions, hangs the flag, and the accent or high note of that wall arrangement then becomes harmonious with the arrangement of pottery on the opposite side of the hall.

The platform offered several difficult problems. On the right, another grill; at

the back, a row of windows with semi-circular tops not centered under the three small square ones near the ceiling. The ugly electric clock occupied the only really good space. The solution of the problem was to place a piece of statuary in advance of the grill, to center a cast under the high windows,

of the man for whom the school is named appears on a pedestal. At the rear of the hall, opposite the platform, is a similar arrangement of windows, and the only decoration is a plaster cast high up to balance that above the platform.

The decoration has stood the test of



North Wall of the assembly hall of the Robert C. Ingraham Grammar School, New Bedford, Mass.

to ignore the lower ones, and to place a bust on a bracket in advance of the clock. Of course, pictures were out of consideration, because of space limitations and cross lights. The portrait bust

ten years of observation and comment. It is called harmonious and purposeful, its large units of alternating spaces and objects having proved, according to popular verdict, a success.

## The Trenton High School

EFFECTIVE DECORATIONS IN CORRIDORS AND IN THE AUDITORIUM

By Emma Britton

**I**N my last article I described an inexpensive, simple schoolroom interior. The illustrations with this article show sections of the interior decoration placed in our Trenton High School. Mr. J. Frank Copeland, of the School of In-

dustrial Art, Philadelphia, has worked out a splendid decorative scheme for the auditorium and corridors of this school. The cost of this entire decorative scheme, including the pipe organ and the tinting of the walls, amounts to

over ten thousand dollars. This entire sum of money, except the cost for the tinting of the walls, was raised by the faculty and student body of the school. Each class pledged itself for a certain sum toward the defraying of the expense of the interior decoration of the school. Aside from this, the moneys raised from class plays, fairs, school suppers, teas, recitals, and donations from the general public all went toward the defraying of this expense.

Mr. Copeland has had a fine opportunity to display his masterful effects in color in this decorative scheme.

Photograph No. 1 represents a decorative space six feet by forty feet. This space is in the rear of the study gallery of the auditorium. In this space are placed reproductions of the seals of the following universities, modeled in low relief and properly colored: — Yale, Harvard, Princeton, Johns Hopkins, Pennsylvania, Oxford, and Cambridge. The two latter ones being similar in form occupy the extremities of this space. Johns Hopkins, with its very decorative pointed ellipse, occupies the central place, while the four others, all circular in form, fill in between, thus making a perfectly symmetrical arrangement. The circular seals are three feet in diameter and the lettering on all is plainly legible from the extreme parts of the room. The casts are colored after being fixed in position on the wall, the colors being slightly modified to bring all into harmony.

Between the seals in blocks of lettering appear inscriptions, quotations from the writings of famous men who have been graduated from these various universities.

Photograph No. 2 shows the decorations of the corridor on the main floor. This consists of a series of niches, five on either side, containing the busts of the world's great writers. These are connected by panels in plaster relief, about eight feet in length. The central figure of the panel is a wreath, two feet in diameter, containing an inscription consisting of a quotation from the work of one of these writers.

Upon a frieze running the whole length of the panels appear the names of nearly fifty great authors other than those whose busts appear in the niches. The plaster work was especially designed and modeled by Mr. Copeland for this decoration. The design is in the style of Italian Renaissance and the work is finished in old ivory to harmonize with the busts.

Photograph No. 3 represents a mural painting in the front part of the auditorium. This mural painting covers thirty-one feet of space in length and five feet in height, with a lunette above the three central panels. The panels contain decorative figures in composition representing allegorically seven branches of learning, — Mathematics, Science, Music, Literature, Art, History, and Civics. The lunette, which is seven feet across the base, contains a formal composition representing Knowledge supported by Intelligence and Industry.

The panels are enclosed in an architectural setting consisting of pilasters, frieze and cornice. The whole rests upon a paneled base which forms the wainscoting of the back of the platform.



(1) The seals of universities modeled in low relief and colored, together with quotations from famous men who have graduated from these universities. In the auditorium of the Trenton High School.

Music, Art, and Literature form a complete composition in themselves. Literature in the center is represented by five figures: A winged figure seated with a scroll across the lap and quill poised in the inspiration of writing;

on the left is a crouching figure holding a lyre representing Poetry. Behind this figure, and leaning over to receive the written scroll from the central figure, is Prose. Standing still further back, on the right, and holding a mask



(2) Decorations in the corridor on main floor of the Trenton High School. A satisfactory setting for the busts of famous men.





(3) Mural painting and relief decoration in the auditorium of the Trenton High School. Structurally related to the architectural features of the room.

is a figure representing Drama; and another crouching figure leaning forward to place a wreath on a pile of books represents Fame crowning the works of Genius.

The two panels, Art and Music, are much narrower than this central panel and form the wings of a triptych. They are separated from the middle panel and yet belong to it and form part of the composition, thus carrying out the idea of the close association of the "sister arts."

Music is represented by two figures, one seated and playing the violin, and the other standing in the act of singing, representing instrumental and vocal music.

Art is represented by two figures arranged to balance the music panel. The seated figure represents Painting, the standing figure represents Sculpture; while Architecture is suggested by the

introduction of an Ionic capital in the foreground.

On the left of this central group the panels Mathematics and Science form a wing, and on the right History and Civics. Mathematics is represented by a group of three figures, the central demonstrating with compasses problems in Geometry.

Science consists of a group of four figures, Physical Geography with a globe, Astronomy with a telescope, Chemistry with a test tube, and Botany and Zoölogy by a figure examining with the microscope flowers and butterflies which appear in the foreground. History and Civics are represented instructing youth in the glories of the past and in the duties and responsibilities of citizenship.

In order to make the front part of the

auditorium one complete balanced unit we divided the organ, placing an equal number of pipes on either side of the mural painting. We also had the pipes colored to harmonize with the wood-trim of the auditorium, which is oak.

The walls of the auditorium are tinted with grayed orange, middle value, and the prevailing color scheme of the mural painting is complementary in tints and shades of soft grayed blue and grayed orange.



# WHAT THE LEADERS ARE DOING

## GOOD IDEAS FROM EVERYWHERE<sup>1</sup>

*I want you to understand, it takes all the folks in the world to know all there is known. — A Cape Cod Sea Captain.*

### Kindergarten<sup>2</sup>

**A JARDINIÈRE.** Use stiff paper or cardboard  $9 \times 2\frac{1}{2}$  inches (see Plate I, Fig. 1). Fold A to C (about 2 inches), creasing line B. Without unfolding, place B on D, creasing line C; proceed in same way to fold C to E, creasing line D; and then D to F, creasing line E. Cut (as indicated in Fig. 2) on lines AB, CD, FE, and EG. Open the cardboard and fold back the portions ABCD on each section of the paper. Fold the cardboard into a four-sided jardinière, the fifth section underlapping the first. Perforate a design on the upper part of each face. This, with a waxed paper lining, may be used to hold the seeds planted by the children.

L. P.

**DOLL HOUSES.** The making of individual doll houses undoubtedly means a great deal of extra work for the kindergartner, but the completed work gives the children so much pleasure and forms such a fitting close for the year's activities, that the effort is well worth while.

It is inadvisable to attempt more than one-room houses for the children, although a coöperative one, made for the whole kindergarten, may be managed on a more elaborate scale. Decide upon the color to predominate before beginning the work. Tan, brown, or a dull green may be used, but, as so much of the kindergarten material is gray, and the interior of boxes is apt to be that color, gray is a good choice. Bits of bright color in the decorations will give it life.

The furniture used is familiar to every kindergartner, the groundwork being a square paper, creased into sixteen smaller squares, cut, folded, and pasted into the various forms (see Fig. 3). The whole square is used as the basis for the bed, bureau, and table. Four small squares are cut off to leave the material for the bureau-drawers or cradle, and seven to leave that for the straight or rocking-chair. Rockers of stiffer gray paper

are pasted to the cradle and to one chair. If desired, a desk, book-shelves, etc., may be made by combining the different forms. Beginning with the simplest, have one or more of the pieces of furniture made in a lesson, according to the ability of the children. Label the results and put them away in boxes until the sets are completed. Some weeks before this show the children a square hat-box, and tell them to ask for one at home. A word to the mothers at one of the meetings will help. If all cannot obtain the large boxes use those that are available. Cut a window in each box and for the flat drapery use an oblong of gray drawing-paper from which a piece has been cut, as shown in Fig. 4. Fold over the top for a valance. With yellow crayon draw two lines a quarter of an inch apart and a little way from the bottom of the valance and the ends of the curtain. Have the children fill in a band with the crayon and add a design of yellow and white daisies with connecting lines of green. Common chalk is used for the white petals and, if the children are not accurate in their spacings, indicate the places for the yellow centers of the flowers by pin-pricks. These are easily made through many papers at once. This decoration is effective even when done with the inaccuracy of four-year old children. Fringe the paper up to the band of color.

Rugs may be made in various ways. Oblongs of rough, heavy, gray paper are good. Draw a number of black crayon lines near each end and let the children fill in with their crayons, using several colors in bands. The black tones down the crudeness. You are imitating the woven rag rugs. Fringe the ends. If weaving is used, choose two shades of gray for mat and stripes, with a band of various colors in very narrow strips woven in near each end. Do not use mats woven all over in color. The effect is so positive as to throw the whole room out of harmony. Ask the children to bring empty spoons. Help them select those of the most suitable shapes. Soak them in

<sup>1</sup> The Editor cordially invites contributions to this Department.

<sup>2</sup> In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 125 Kent Street, Brookline, Mass.

water and paint them green with water-color. Roll strips of paraffin paper tightly and slip into the holes. Have each child ornament a  $2\frac{1}{2}$ -inch circle of drawing-paper with tiny scattered flowers of various colors, make a cut to the center, and paste to produce a little Japanese lamp-shade. Cut a small hole at the top and slip the shade over the paraffin-paper lamp chimney (see Fig. 5).

The following additional suggestions may be of use to those who have not made the doll houses. A strip of heavy paper pasted over the back of the bureau and extending above strengthens it and gives a place for the mirror of silver paper (see Fig. 8). Use collar buttons or round paper fasteners for drawer-pulls on the two bureau drawers. A bit of absorbent cotton cut to fit

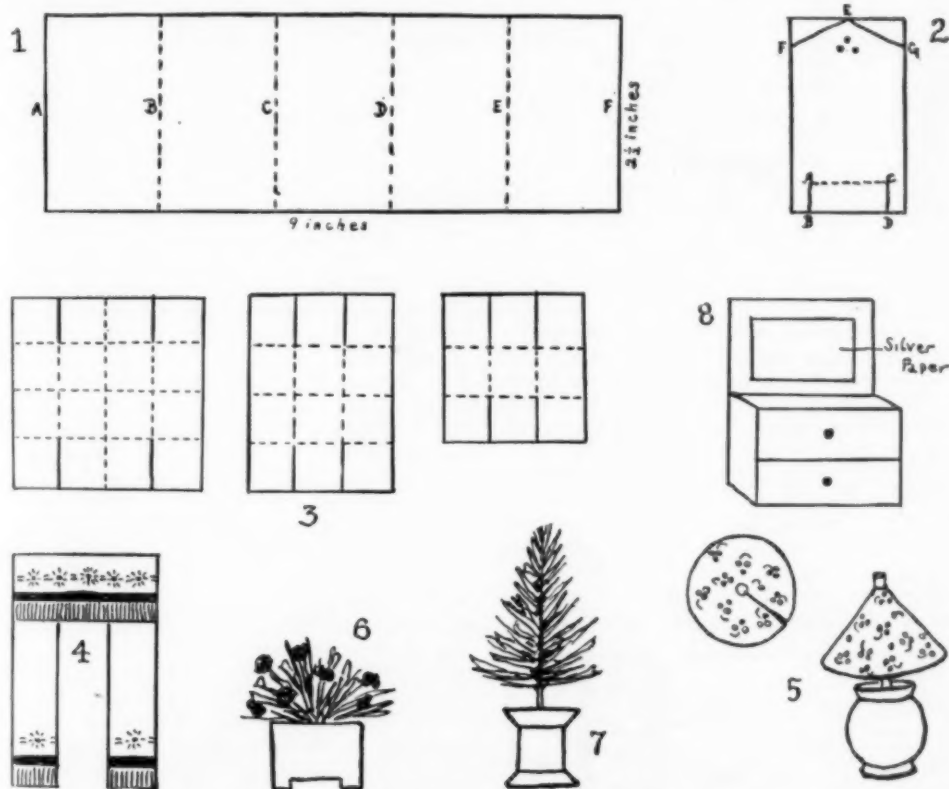


PLATE I. Some of the furnishings of a miniature house of kindergarten architecture.

Fold a four-inch wide strip of green crêpe paper into two-inch double strips (across the grain). Fringe on the free edges, roll tightly, and push the folded end into the top of a spool, fastening with paste. Push open the fringe to make a little fern or bush. Tiny scraps of bright red tissue paper, slightly crushed, and fastened on with paste turns it into a flowering plant (see Fig. 6). This is charming in the little jardinière described elsewhere. A rubber-plant or small tree is made by winding a long strip of the fringed green paper around a small green skewer. Put into a spool to make it stand (see Fig. 7).

the cradle makes a fluffy white bed for baby. The little black-and-white cuts of masterpieces advertising the wares of different picture-houses and found in the back of almost every magazine, make good decorations for the walls. Frame these by pasting them upon bits of black, white, or gray paper. Good colored pictures of the right size are harder to find, but some magazines occasionally publish them on their children's pages. Covers for the table and bed, a bolster, squares to represent chair cushions, etc., may all be made if there is time.

When the house is otherwise completed add, if it

is at all possible, a picture of George Washington and a tiny paper flag.

C. G. D.

**SILHOUETTE POSTERS.** Effective silhouette posters may be made by a kindergarten class if the work is carefully supervised. Of course there is little scope for the children's originality, but careful cutting to outlines, neat pasting, and the spirit of coöperation aroused have educational values of their own.

Begin by deciding what the idea of your poster is to be. In April it would probably be that of rollicking, bubbling life. Plan it out in every detail. This does not require an artist, for well-drawn figures of children, animals, etc., abound in these days of charming illustrations and may be easily utilized. Outline the figures chosen on tough, flexible paper. The kind used to cover school-books is especially good, as it cuts easily but does not tear. These parts may be given to the children during a free-cutting period, apportioning them according to ability. Allow the children who do not assist in the cutting to paste when the poster is put together. Do not be afraid to show them where the various figures "look best." All the children will be keenly interested in the finished work and it ought to be as well spaced as possible on that account.

Keep the general tone of the room in mind when selecting colors. Avoid clear black-and-white. The violent contrast gives an unpleasing effect. Gray on white, white on dull green, brown on deep cream are good.

The poster shown as Plate II was of tan oatmeal paper with figures cut out and then washed



PLATE II. A composite poster such as may add to the delights of a kindergarten room.

over with brown water-color. The pattern for the piping boy was taken from a picture of the Peter Pan statue in Kensington Gardens, and a stencil catalogue furnished those of the swallows and rabbits. All were made of the proper size by means of the pantograph, a simple device for enlarging outline drawings, without which no kindergarten would exist after once appreciating its possibility.

A band of color like that shown in the figure finishes the outside of the poster and strengthens the design.

C. G. D.

## Primary

**A CLOCK CALENDAR.** Last fall I gave a diagram of the night-time of the year 1912-13, suggested by Professor Dallas Lore Sharp in his book, "The Fall of the Year," in the first chapter, entitled, "The Clock Strikes One." That form of calendar met with the hearty approval of Professor Sharp and many elementary school teachers. Plate III shows a similar calendar for recording the events of the day-time of the year.

Measuring the year as the day is measured, twice around a twelve-hour dial, the day-time of the year, six o'clock in the morning, begins with the 1st of April (or, to be absolutely accurate, the 22d of March at the vernal equinox) and runs until the 22d of December, the autumnal equinox. High noon is at the summer solstice, when the days are longest.

To make such a calendar, proceed as follows: Take a sheet of imperial cardboard  $22 \times 28$  inches. Find the center. With the radii of 10, 7,  $6\frac{5}{8}$ , 6,  $3\frac{5}{8}$ ,  $3\frac{1}{2}$ ,  $2\frac{3}{4}$ ,  $1\frac{1}{4}$  inches respectively, describe circles. Divide these circles by means of a vertical diameter. By means of the 10-inch radius locate points *a* and *b* at left and right. The three points, *a*, *b*, and *c*, divide the circle into three equal parts, each of which must now be subdivided into sixty-one parts. This can easily be done by means of spacing dividers. (The divisions are practically  $\frac{1}{6}$  of an inch each.) When these division points are found, drive a pin through the central point into a drawing board to locate one end of the ruler and, holding the other end in the left hand, rule the radiating lines from these points toward the center as indicated in the diagram. Beginning at the point found, number the days of the month and emphasize the Sundays as indicated. On the proper radiating lines add data as to special events. Complete the clock dial. Cut an extra piece of cardboard the size of the central circle and draw the face of the sun upon it. Cut the index of thin wood, sharpening one end and boring a hole through the other. Cut a thin slice of calk or make a small circle of cardboard. Insert a brass fastener through the nose of the sun, the index, the card, and the piece of calk to hold the index in place in such a way that it can be revolved at will. Cut the card to the usual shape, if so desired, and add the large lettering. Hang this card in a conspicuous place in the schoolroom, and, beginning with the 1st of April, have the children make a record each day



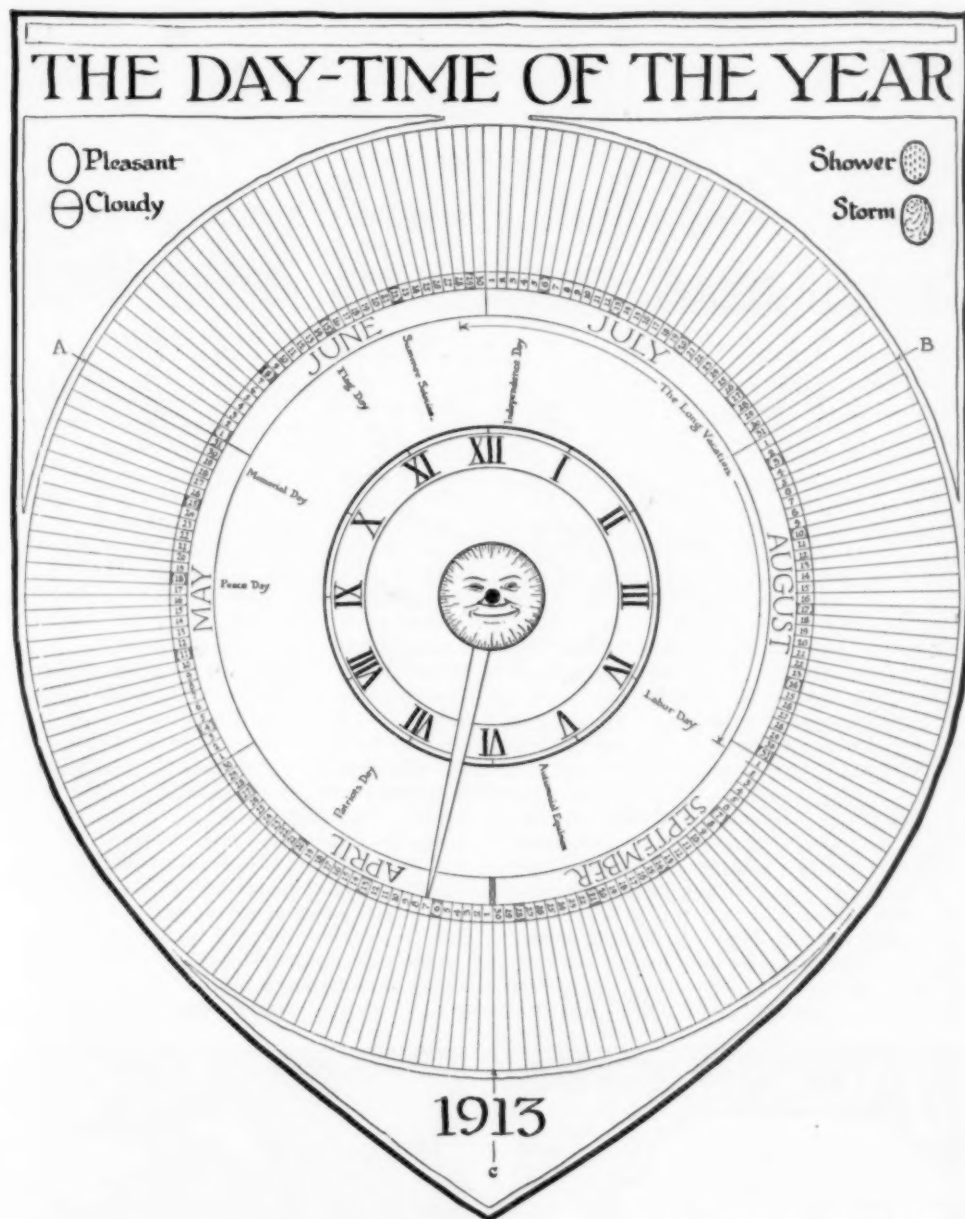


PLATE III. A clock calendar. The mate of that published last September, completing the cycle of the year. The original of this calendar was suggested by Dallas Lore Sharp in one of his charming nature readers, "The Fall of the Year."

of the weather (by means of the conventional signs shown in the upper corners of the plate), and of some observation (of nature preferably), where possible, concerning the returning birds and

flowers; but any other events may be recorded, such as happenings in school, the birthdays of children, etc.

By actual experiment with children I know that

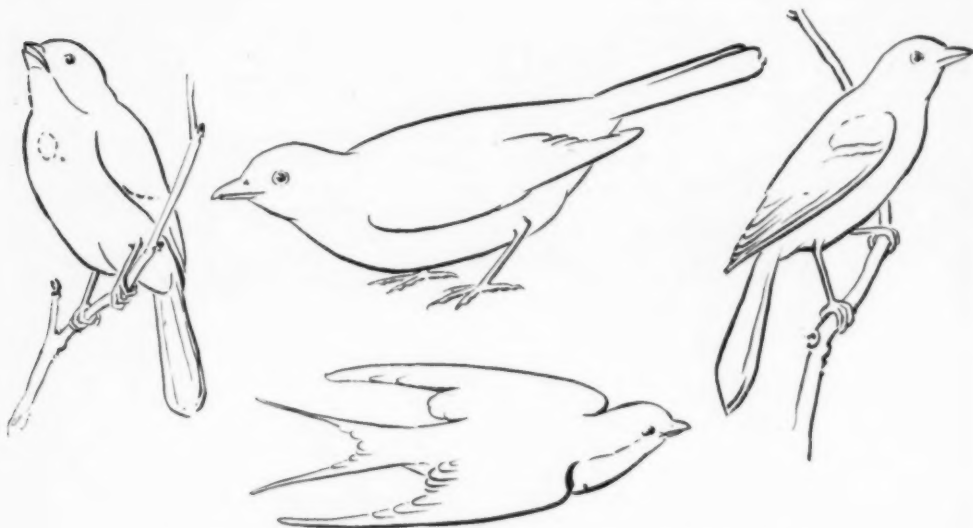


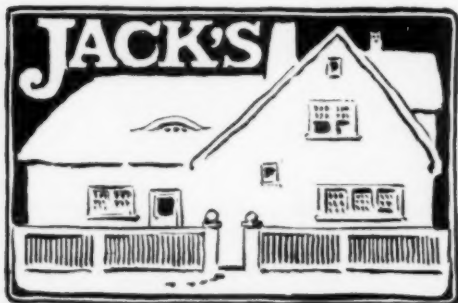
PLATE IV. Tracings with a brush and india ink from "Twelve Elect Birds," published by Atkinson, Mentzer & Co. of Chicago. Such outlines primary children delight to color.

this is the most fascinating kind of calendar that can be kept. Children consider it a great honor to be allowed to adjust the hand each morning and to record a day's observation. Any teacher who will make a calendar of this sort will be amply repaid for her time.

**BIRD OUTLINES FOR COLORING.** Perhaps there is no better way to interest primary children in the return of the birds than to give them outline drawings of the common birds to be colored with crayon or water-color. Good outlines may be purchased from the dealers, but they may easily be made by any teacher who can manage a hektograph. Trace the outlines from any of the publications of the Audubon society,

the bird-books, etc., using waxed tracing paper. If traced in hektograph ink these can be transferred immediately to the pad and prints made from them. A few such tracings from the bird-book published by Atkinson, Mentzer & Co. are shown in Plate IV. These show the song-sparrow, the robin, the red-winged blackbird, and the swallow in characteristic positions, positions which reveal the color markings by which these birds may be identified. These colored sheets may be made the basis of language work, and finally all bound up together in a booklet.

**APRIL BOOKLETS.** These, of course, emphasize the returning spring. They need not all be serious. Children love to draw ducks carrying



(A)



(B)

PLATE V. (A) The cover of a booklet in hektograph outline, filled in by a primary pupil for "The House that Jack Built." (B) One page from such a booklet illustrated by cutting and pasting.

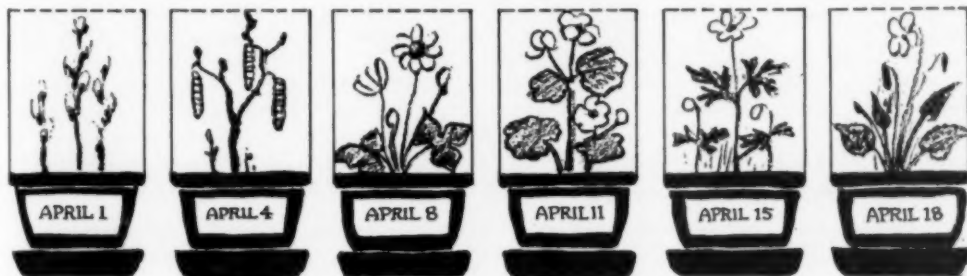


PLATE VI. The spring flowers "all in a row." A legitimate combination of cutting and drawing that primary children delight in.

umbrellas to keep the rain off, and chickens quarreling over their food, and children caught in a shower, and such sketches may constitute the illustration around which the language work shall develop. Any topic which embodies the revived life and the activities of plants, birds, animals, children, and outdoor play in general are good subjects for illustrated booklets. "The House that Jack Built" is especially appropriate to the season of the year. Plate V shows the cover for such a booklet that could be furnished to the children in the form of hektographed outlines. The filling in of the black background with the brush will furnish good practice for the children. This plate also shows one of the inside pages from such a booklet. This particular rooster was cut from manila paper by Lucy Glover of West Newton, Mass. The booklet would contain one leaf for each of the important elements in the story. For the younger children the writing of the nouns may be sufficient, each upon a slip of paper, to be composed upon the page with the silhouette. The older children, however, may write the entire text for practice. The successful arrangement of the pages with the additional text constitute a more difficult problem in arrangement.

MARY'S GARDEN. "Mary, Mary, quite contrary" is, of course, Dame Nature herself.

The children will enjoy putting her flowers "all in a row" for themselves as fast as they appear, — such a row as shown in Plate VI. Each pot is cut double, the paper being folded as indicated by the dotted line. The lower portion of the front of the folded slip is colored to represent the pot, and upon the paper above it is drawn such an arrangement of the spring material as the child can achieve; of course, drawn in color to make the growths appear as naturalistic as possible. The date of the lesson or of the time when the specimen was brought to the schoolroom is added upon the flower-pot as indicated. The back half of each folded slip will serve as a support to the front so that the flower-pot with its growing plant may be made to stand in a row with others. The names instead of the dates of the flowers represented may be placed upon the labels, if the children prefer, or the little flowers may be used as place cards at a May breakfast, the names of the guests being substituted for the dates.

MAY BASKETS. Plate VII shows two simple May baskets which may be cut from paper six inches square, or  $6 \times 9$ , by primary children without difficulty. The first one is extremely simple in construction. Fold the square first on a diagonal, then double the paper together again evenly. Before unfolding cut out the opening to form a

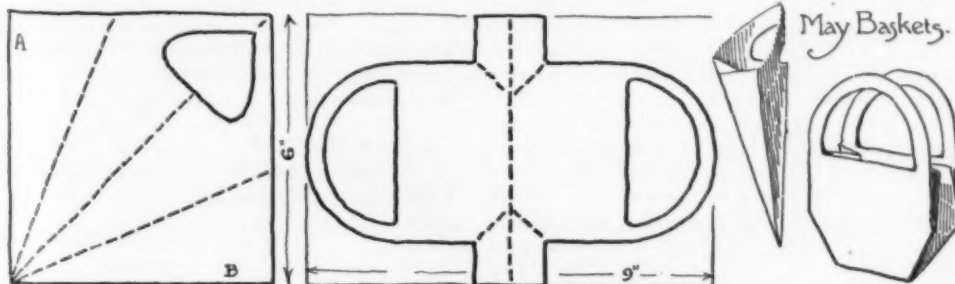


PLATE VII. Two simple May baskets of novel pattern.

handle. Paste *a* and *b* together and the basket is complete.

The second one requires careful drawing, but it may be worked out by dictation, beginning with the center line. The side-pieces are  $1 \times \frac{1}{2}$  inches. This basket requires the exercise of a good deal of care in folding. Both baskets may

sheets from Calumet were  $9 \times 12$  inches, of rather heavy manila drawing paper.

**ARBOR DAY BOOKLETS.** These are becoming more popular every year. They furnish an opportunity for vitally correlated work which even the children believe in. Eight covers of Arbor Day


No.2. THE CEDAR WAXWING or "CHERRY BIRD"					L.H	
			REMARKS			
			<p>The cedar waxwing is so named partly because of some bright red spots like bits of sealing wax, often found on the shorter feathers of the wing. The birds wander about in flocks. They are the most polite of all birds. Sometimes one will find a dainty morsel of food and offer it to his neighbor, who in turn will pass it on to another until some very hungry one eats it. These birds always look dressed in new tailor-made clothing of perfect fit.</p>			
DATE	SIZE	COLOR	CALL	FOOD	NEST	
First Seen March 24	About 7 in. long	Back brown, tail with a gold- en yellow band. Head brown with a pointed crest Breast light gray.	Three-two- gees, like a whispered whistle	Cherries Berries Cust-momms Beetles and other insects	Grass, bark, twigs, fruit roots, moss, rags, collins, etc. In a fruit tree or cedar tree.	
Last seen						

PLATE VIII. One sheet from a record of the returning birds, made by grammar school children, Calumet, Mich.

be decorated as elaborately as the teacher sees fit to allow.

### Grammar

**BIRD PLATES.** One of the best devices for keeping track of the returning birds came to the SCHOOL ARTS MAGAZINE last year from Calumet, Mich. It consists of a series of sheets of uniform size, each sheet devoted to the study of a single bird. Plate VIII shows one of these sheets somewhat rearranged but reproduced as near facsimile as necessary. The work is by Lillie Heikkila, a fourth-grade girl in the Eugene Field School, Calumet, Mich. The illustration upon Lillie's sheet was in color. Each pupil might make a set of sheets, or a set might be made for the school each pupil contributing one or two sheets. The

booklets are shown in Plate IX, ranging from third to eighth grades. These booklets treated of such topics as the following: The History of the Local Arbor Day, The Importance of Arbor Day, Quotations Appropriate to Arbor Day, How to Plant Trees, The Best Kinds of Trees to Plant, The History of the Tree Planted on Arbor Day, An Arbor Day Experience, Programme for an Arbor Day Celebration.

**PEACE DAY.** This day is also growing in popularity. Send to the United States Bureau of Education, Washington, D. C., for bulletin No. 8, series of 1912 (whole number 476), for a document compiled by Fannie Fern Andrews, secretary of the American School Peace League, and published by the government to furnish suggestions



PLATE IX. A group of Arbor Day booklet covers. (1) By Roger McLaughlin, IX, Flushing, N. Y. This cover received first prize in a Guild Contest, 1912. (2) A cover by Ruth Langille, VIII, Hinsdale, N. H. This cover received a second prize last year. (3) A cover by Edward Wolf, VIII, Braddock, Pa. This cover received a third prize. (4) By Paul Damberg, VII, Eveleth, Minn. A third prize. (5) By Eureka Sanchez, III, Los Angeles, Cal. (6) By George McClellan, Jr., VIII, Braddock, Pa. (7) By George H., III, Los Angeles, Cal. Numbers 5 and 7 were not entered in the contest.

and material for the proper observance of this day in the public schools.

**PLANT DRAWING.** Instead of reproducing illustrations of the good work that is now so familiar, it seems better to reprint here the directions for plant drawing published in a copyrighted outline by Miss Mabel B. Soper, Director of the Art Department, State Normal School, Bridgewater, Mass. These are definite and sensible, and if followed will lead to good results in a grammar grade.

H. T. B.

#### DIRECTIONS FOR PLANT DRAWING

##### I. SELECTION AND PREPARATION OF MATERIAL

1. Select appropriate subjects with some element of beauty.
2. Place in good position on the same size paper upon which the specimen is to be drawn. Place the specimen with stem starting near or from the edge of the paper; with berries,

flowers, etc., not too near the top or edges of the paper; axis of the specimen in harmony with axis of the paper; leave room for the "growing end" of the specimen.

3. Avoid a position which shows leaves, etc., growing out from each side of the stem at regular intervals, or hanging down from one side of the stem, like clothes upon a line. Turn the specimen so that some leaves or flowers or berries cover the stem and break a long-stem effect. Such effects might be drawn for scientific purposes, but are not beautiful.

4. If necessary to avoid confusion cut out parts of the specimen, but do not produce a too thin effect by so doing.

5. Prepare the paper upon which the drawing is to be made by cutting it the right proportions, not tearing it.

##### II. METHOD OF DRAWING A NATURE SPRAY

###### A. IN OUTLINE

1. *Placing.*—Draw in lightly in the correct place on the paper the *growth* of the specimen, i. e., stems and branches; center veins of leaves; large shapes, like fruit.

2. *Size and Shape of Parts.*—Sketch in, in the same way, the general shape of the parts, as leaves, flowers, etc., noticing contrasts in *size* as well as shapes, and especially the position of each part in relation to the other parts, i. e., how near one another, etc.

3. *Contours.*—Draw carefully the contour, that is, the



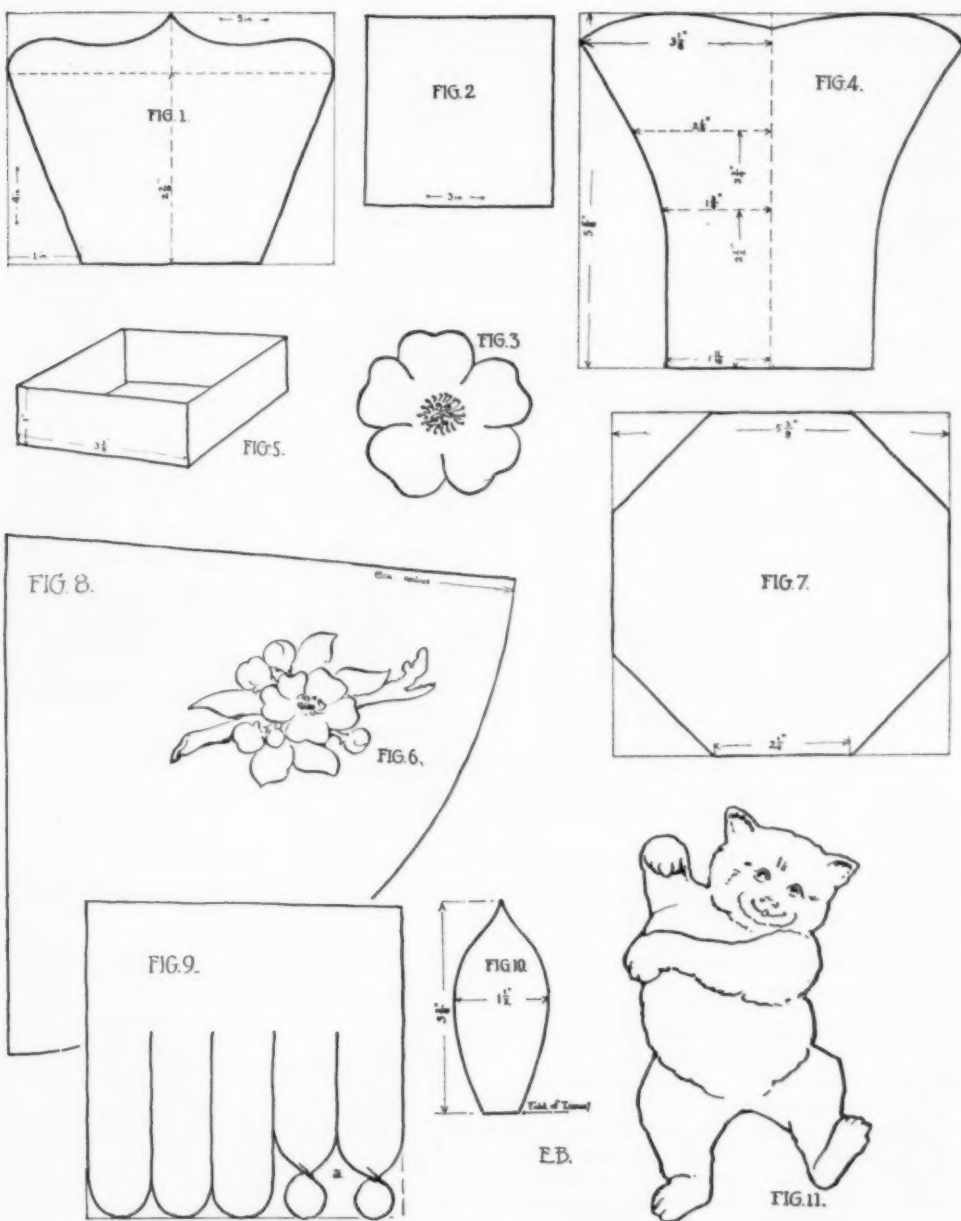


PLATE X. Diagrams useful in the making of attractive May baskets.

edges around the shapes, noticing the strong and delicate edges and the prominent changes. This careful representation of edges gives the *character* of the subject in outline drawing; and in an "artistic rendering" dark and light lines help to emphasize the effect desired.

4. *Details of Structure.* — Notice the joining of leaves to the stems, the branches to the main stem, etc. Draw in defi-

nately these details, which thus completes the drawing in outline.

#### B. IN TONE

1. *Dark and Light Color Values.* — Sketch in lightly, as for outline drawing, showing placing, size, shape, and position of parts, and indicate by a light sketch line changes in

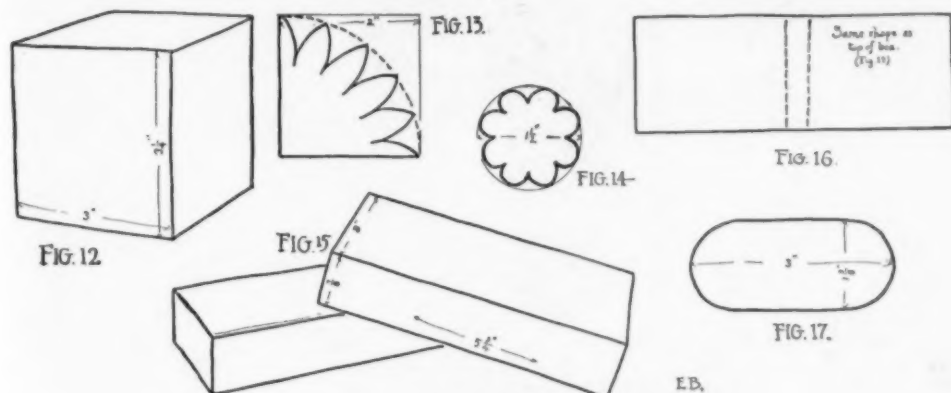


PLATE XI. Diagrams useful in the making of attractive May baskets

contour. Have the specimen so placed that broad effects of dark and light are seen; as, upper side of leaves dark, under side of leaves light, etc. Do not look for shadow or variations in the general effects. Show these broad effects by an even tone made with a medium soft, broad-pointed pencil or crayon. An even tone is made by parallel lines slanting in one direction. Be careful to keep the contour as indicated, but do not outline the contour in a tone drawing.

2. *Shadow (Light and Shade).*—After the color values of dark and light are done, a darker dark may be added, or a light taken out where plainly seen. This dark has shape, often following the contour of the object, and is shadow.

In elementary drawing add shadow only to round parts, as to stems and fruits.

#### C. IN COLOR

1. *Variation in Hue.*—Express variation in color hues as seen in the specimen by drawing in with the dominant color, as orange or yellow for subjects with leaves, and adding the "local color," as green.

2. *Variation in Value.*—Express the dark and light effects of the hues by diminishing the quantity of the color used, if for light; and by adding the complement of the color, or some dark color, for dark.

3. *Variation in Intensity.*—Express bright and dull effects by keeping the color clear and strong for bright, and adding the complement for dull.

The parts nearest to the observer and illuminated parts are usually the brightest.

A good colored drawing expresses these three qualities: (1) Variation in hue, (2) in light and dark, and (3) in intensity of the colors.

When crayon is the medium used, these effects are produced by placing one color over another. When paint is the medium used, these effects are produced by delicate mixing, either on the paper or before applying to the paper.

MABEL B. SOPER.

**NEW AND NOVEL MAY BASKETS.** Here are some suggestions for frolic art of temporary value. The ideals to hold before children in the making of May baskets are simple construction, beauty of outline, and pretty color combinations.

With the aid of the diagrams showing patterns, and the photographs, these baskets will be found easy to make and when finished delightful to the children.

**Basket 1.** Figure 1, Plate X. An oblong  $5 \times 4$  inches forms the blank for this pattern, which may have to be drawn by the teacher. A punch will be found very useful in making holes for the ribbon lacing. The children cover the forms

with a decorated crêpe paper on one side and a plain harmonious shade on the other. A lesson may be taught by giving all children the same decorated crêpe paper and selecting different colors for artistic linings. The wire handle is wound with the same color of crêpe paper as that used for the lining and may be trimmed with ribbon or flowers. To wind the handle, cut the crêpe about one inch wide across the grain. Attach the strip to one end of the wire, then, guiding and stretching the strip with the left hand, twist the wire round and round between the thumb and forefinger of the right hand. Hold the wire vertically and slant the strip a good deal in winding. All wire winding is done in this way. Figure 2 shows the bottom of the basket, which is tied in or which may be cut a bit larger and glued in. Figure 3, Plate X, suggests a flower cut from the crêpe, which only needs a center to give it the appearance of having been made and painted. Leaves also can be cut from the crêpe and wired through the center with good effect, leaving the stems long enough to form a spray. The rose centers which come ready prepared have a wire which is pushed through the rose and serves as its stem. Completed baskets of this type are shown at 1 and 2 in Plate XII.

**Basket 2.** Figure 4, Plate X, is a pattern drawn by the help of an oblong  $5\frac{1}{2}$  inches high by  $3\frac{1}{4}$  inches across. Although the diagram seems to have a number of figures, the actual drawing is very simple. Figure 5 shows a box  $3\frac{1}{2}$  inches square and one inch deep, which makes a steady foundation for so tall a basket, or, if this is not easy to secure, a square of cardboard can be used, tied in. Figure 6 illustrates a "cut out" from a crêpe-paper napkin, which is very attractive when appliquéd on a plain color. There is no limit to the decorative possibilities in this line of figures and flowers cut from crêpe-paper napkins. The children love such occupation and, if given a chance, will show surprising taste and accuracy in cutting. Figures 3 and 10, Plate XII, show baskets of this type.

**Basket 3.** Figure 7, Plate X, an octagon  $5\frac{1}{2}$  inches in diameter, forms the bottom for a unique basket. A circle cut from white wrapping paper sixteen inches in diameter is first covered on both sides with a plain color of crêpe paper. Appliqué work decorates the edge of this circle which, after the pasting is dry, is then cut out, following the flowers. The octagon bottom is placed in the center of the circle and stuck tightly; then the sides are bent up and ribbons inserted. If wires are used instead of ribbons, the basket will keep its shape better when not hanging. This basket is shown completed at 7, Plate XII.

**Basket 4.** Figure 8 represents about one fourth of a circle, sixteen inches in diameter. This is rolled into a cone shape, glued, and graced with a handle. Figure 9 shows a five-inch wide strip of tissue paper, cut full length of the sheet (thirty inches). The strip is then folded and cut up an inch apart, as illustrated, with rounded edges. This done, open out the strip and twist each rounded end completely over, as shown at a. This strip, wound round and round the cone foundation, produces the wistaria basket pictured as 5, Plate XII. Figure 10 gives the shape of the leaves for the handle. These are cut on a fold and can be attached to the

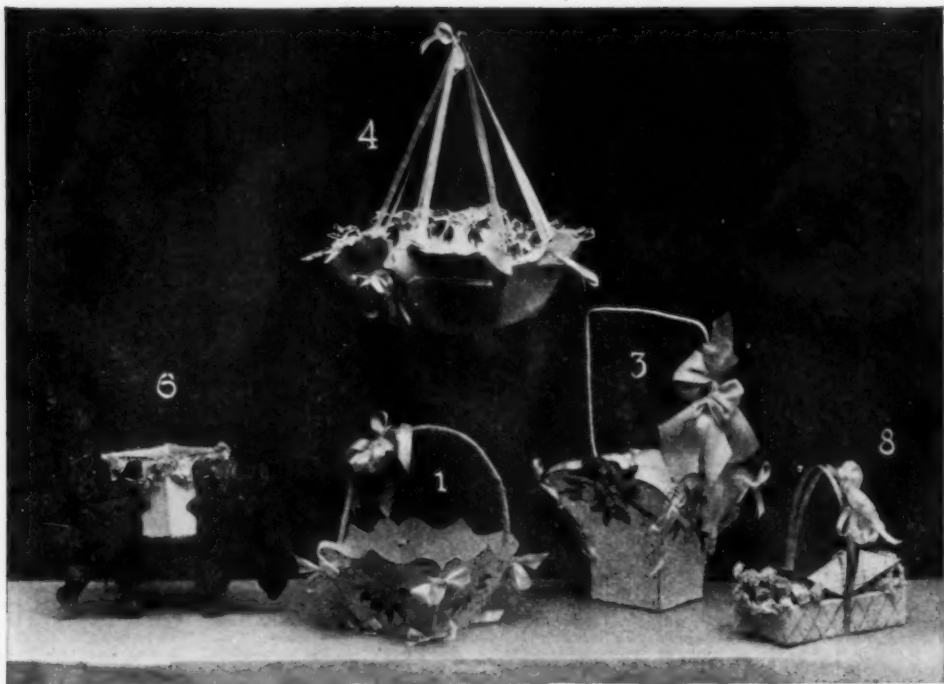


PLATE XII. The attractive May baskets described by Miss Elizabeth Biasell.



PLATE XIII. Another of Miss Bissell's May baskets.

handle by twisting on. If the colors of the lavender tissue used for the flowers are shaded, the result is more pleasing.

*Basket 5.* Figure 11 is an example of figures which are found ready printed in decorated crepe papers and which only need to be pasted to cardboard and cut out to produce all sorts of cute baskets. The Teddies in the photograph (Illustration 6, Plate XII) were backed with brown crepe and held to the decorated box by glue and brass rings.

*Basket 6.* Figure 12, Plate XI, serves as a box for the Bear basket and also for a candy-box pot holding the Bay tree, shown at 7 in Plate XII. The dimensions are three inches square by  $3\frac{1}{4}$  inches high.

Figure 13, Plate XI, shows a four-inch square of tissue, folded and cut on the dotted line. This done, points are cut, as indicated, as nearly even as possible. Open out all the pieces, producing separate flat circles. Then string them with a needle and thread as for the old-fashioned shaving ball. The danger, if one has not made these before, is to string the circles flat. That never will make a ball; each circle must be half folded up and strung at the middle point to make a fluffy ball. Attach this ball to a stem and the stem in turn to the box cover. Figure 14 is the correct pattern for the dainty little flowers used in the Bay tree, and in other baskets. A circle one inch in diameter is almost as effective, however. Two of these pinched up make one flower, and a strip of tissue rolled between the fingers makes the only necessary stem.

*Basket 7.* Figure 15, Plate XI, illustrates a shut-over cover box,  $5\frac{3}{4}$  inches long, three inches wide, seven eighths of an inch high. (The box may, of course, be any size.) The box is covered neatly with plain color crepe paper. Figure 16 is a flat piece of cardboard, also covered with crepe paper. The width is the same as that of the box, but the length is  $5\frac{3}{4}$  inches (a bit longer). This false cover is scored as shown by parallel lines in the diagram, and, after pasting to box top, between the dotted lines, is lifted up each side and filled with flowers. The handles are made of cardboard bands, gilded, and the box is decorated with gold paint. See (Illustration 8, Plate XII).

*Basket 8.* Figure 17, Plate XI, is the pattern for violets used on the crepe-covered box. It is simply an oblong piece of crepe, cut across the grain and rounded at the ends. The strip is three inches long and  $1\frac{3}{8}$  inches wide. Each rounded end is crinkled between the fingers, then two layers are put together, and a wire passed over them across the center, and twisted into a stem. Leaves are added after the stem is wound.

Crepe papers easily adapted to simple baskets are the Butterfly design, the Violet Basket pattern (which has a bag on the back), and the all-over Rose design, which gives assorted blossoms for trimming.

Festoons, which can be purchased all slashed on the edges, offer still another way to produce

artistic baskets that the children can make themselves, such as that shown in Plate XIII.

ELIZABETH BISSELL.

## High School — Freehand

### THE DESIGNING AND RENDERING OF AN INTERIOR

THE pedagogical principle that instruction should lead from known facts and conditions to those not known finds an excellent application in this problem of an interior. To give out data, measurements, etc., with the expectation of results will be but a strong bid for failure. To work, however, from a concrete example, modifying known and visible facts to fit new needs, is to make a long step toward success. The most helpful method, I have found, in these problems dealing with interiors, is to provide generously of illustrations of excellent rooms of all kinds. For this purpose past numbers of architectural magazines, the *Studio*, the *Craftsman*, *Good Housekeeping*, the *House Beautiful*, etc., are of great value.

As a preliminary to the actual drawing each pupil should look through these magazines until an interior which appeals is found. This illustration will form the basis of the drawing to follow. Efforts at distinctly original individual interiors should be discouraged, a good interpretation of the print being a satisfactory solution of the problem — at first.

Most halftones of interiors in our magazines are in perspective. An architectural elevation of a wall is a comparative rarity. The difficulty lies therefore in the student's resolving a perspective view of a wall of a room into an architectural elevation. This, it will be found, presents quite enough to worry about. A copy in perspective is not desired. Paper should be strong, white, and of superior quality. The best is none too good for advanced work.

Drawing board, T-square, triangles, architect's scale, well-sharpened pencils, and a pair of dividers are needed, besides the water-colors, which will probably be used for final rendering.

The paper properly tacked to the board, an actual analysis of the picture may begin with a long horizontal line to serve as the floor level. Most magazine pictures are reduced in size, which necessitates an increase in the proportions of our drawing. The dividers, therefore, will be brought into play, by which any proportion may be enlarged two or more times, as may be desired.

Convergence in the side of the room is a most puzzling feature, which changes the apparently

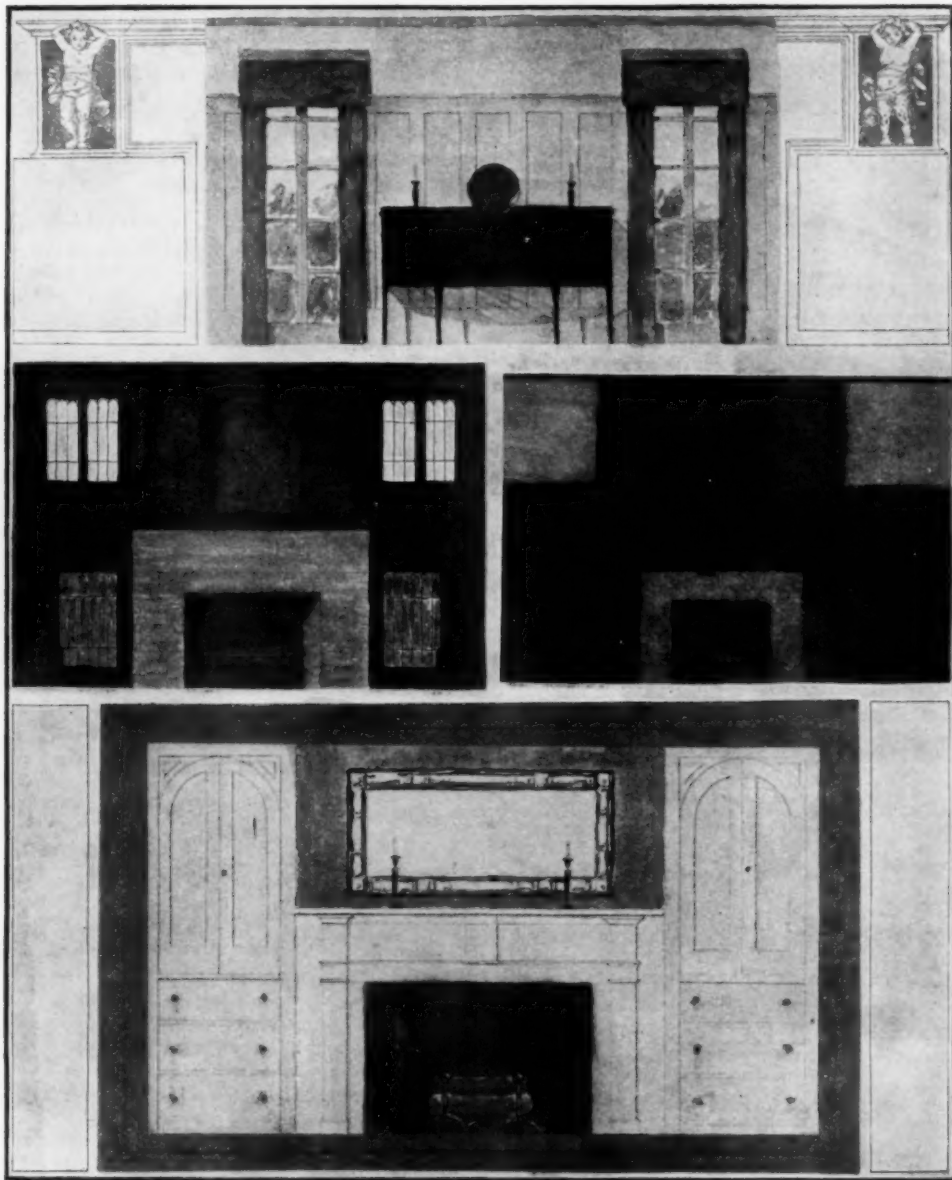


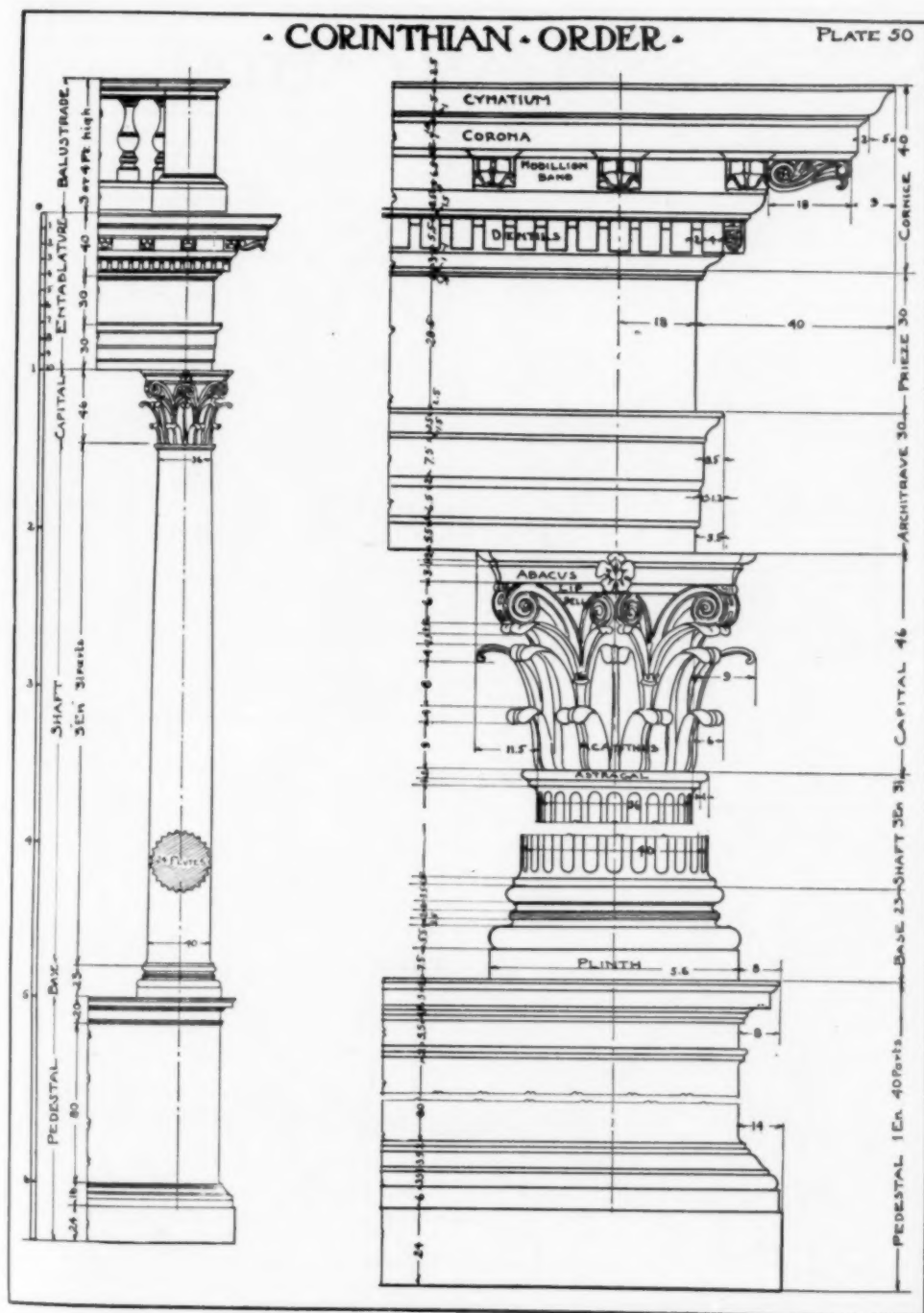
PLATE XIV. Interiors designed by high school pupils under the direction of Mr. Harold Haven Brown. The originals exemplify in each case a harmonious scheme of color.

simple problem to one of much embarrassment oft times. Distances down the wall, foreshortened horizontally or shrunk vertically, must be calculated back again toward the nearest edge of the picture and their probable relations of size thus obtained.

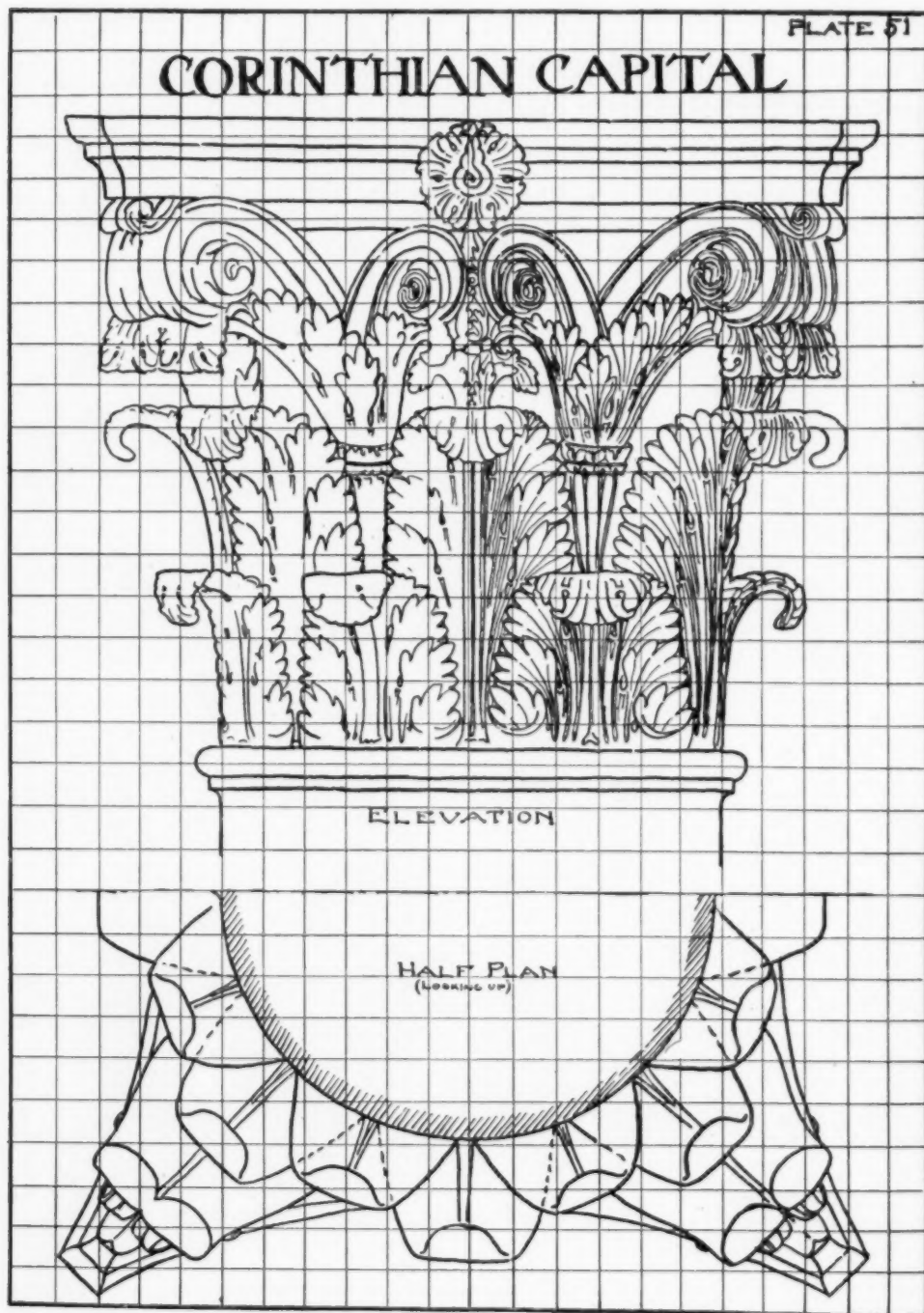
A wall presenting a symmetrical arrangement, such as that shown in Plate XIV, may be calculated from its center point, making allowance always for the shrinking and distortion of perspective appearance.

While scientific diagrams and formulæ could be





From a pen drawing on tracing cloth.



An exacting problem in freehand drawing.

resorted to to change a perspective view into its probable elevation, such complications here are undesirable, and a general working out of difficulties by judgment and artistic sense is the best method to pursue.

The elevation should proceed upon the white paper, using the T-square for all horizontal lines, the triangle standing upon it for all verticals. The dividers should finely prick off all proportions, with due perspective allowances, transferring them from the magazine picture. Pencils should be kept very sharp with a sand-paper pad.

Many questions will arise as to proportion, shape, position, distortion, etc., taxing the teacher's judgment to answer. Poor printing of pictures, hidden portions of the room, bad lighting from windows, and other causes will present plenty of difficulties.

If possible there should be additional illustrative material at hand in the school studio showing types of interior detail, such as moldings, capitals, panels, etc. These will be of great help in showing more clearly what the obscure parts of a picture may have been like.

After a careful pencil elevation has been completed its rendering in color should be attempted. If this has never been tried it is essential that several preparatory exercises in water-color washes to fill various shapes be practiced.

Experiments also for harmonious color combinations must be made, comparing walls and wood trim, curtains and furniture and rugs.

The samples of various woods and their finishes, furnished gratis by varnish firms, are excellent material to have at hand. Sample cards of paints and kalsomines also are helpful.

The main use of a problem of this kind is to train in the usual high school pupil the sense of simplicity and dignity, which should be a part of every home; to learn to shun the tawdry and ornate and to enjoy the quiet harmonies of color and, some of the refinements of proportion and form.

HAROLD H. BROWN,  
*University High School, Chicago.*

*Copyright reserved.*

## High School — Mechanical

**THE CORINTHIAN ORDER.** This Order was invented by the Greeks, although it remained for the Romans to give this type its most definite character.

The shaft of the column is grooved with twenty-four channels of the same number and in shape as those which ornament the Ionic column.

The proportion of the entablature are changed



Three designs for wastebaskets to be applied by means of pyrography.

from the Ionic form, and is more elaborate in detail.

The principal characteristic, the capital, is

formed of two rows of acanthus leaves placed against a bell-shaped form, with the abacus supported on the angles by volutes.

Plate L shows the proportion of the order as a whole, with a detail drawn on the conventional outline for easy rendering. The proportions are based on the division of the entablature into one hundred parts.

Plate LI shows the Corinthian capital treated after the spring fashion of the acanthus leaf. By use of cross-section lines any desired size may be obtained for proportional work.

In small work the conventional acanthus leaf should be used.

HARRY LEROY JONES,  
*Somerville, Mass.*

## Miscellaneous

### WASTE BASKETS OF WOOD

THE designs, Plate XV, are from first-year high school students, and may be of interest from the standpoint of what was attempted.

An exercise suitable for pyrographic work was chosen because some of the boys and girls do such work and there is an unquestionable need for better design for it.

For variety's sake, just for the fun of it, an animal motive was used, and also to emphasize the need for conventionalization, which was not strongly enough felt in the class. The exercise brought about a distinct gain at that point.

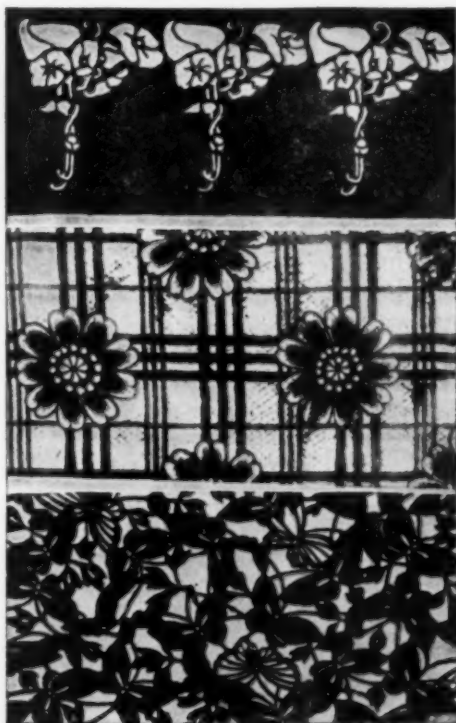
A further thought there was, however, of stirring the fancy and invention. Here the result was what one would have expected. The plodders among the pupils, good workmen some of them, refused the opportunity for play that was extended to them and laboriously adapted the suggestions put before them. Others, with a good sense of freedom, invented creatures quite too strange for domestic uses, that needed much modification.

"A Manual of Wood Carving," by Charles G. Leland, was used as a source of inspiration, and also photographs and drawings from old fabrics and material brought from home by the pupils.

JESSIE L. CLOUGH,  
*Richmond Hill, N. Y.*

### A NEW USE OF WALDCRAFT COLORS

A YEAR ago an article appeared in the *SCHOOL ARTS MAGAZINE* concerning a new process of stenciling. By constant improvement through practical experiments that process is now the most



Stencil patterns produced by high school students using the Waldcraft way.

satisfactory of any for applying color to fabrics in our schools.

The colors used in this work have shown themselves so adaptable to wood-block printing, because of simplicity in management and their possibility in combination, that teachers are recognizing their value even in the lower grades. To meet this new demand The Waldcraft Company has prepared an outfit that any teacher may obtain.

The Batik method (long known to the Orientals) of filling the stencil spaces with wax, dipping the cloth into a dye and washing it with hot water, has found a counterpart recently in the use of the Waldcraft colors.

Generally all stencils, especially the Japanese, are made by cutting out the designs, thus leaving the connections and background the color of the material used. The design is produced by the color added. The result by this method is not always the most effective.

The Waldcraft colors and stencils may be used in such a way as to produce the opposite result, as follows:

## NO.1 PRINT 1

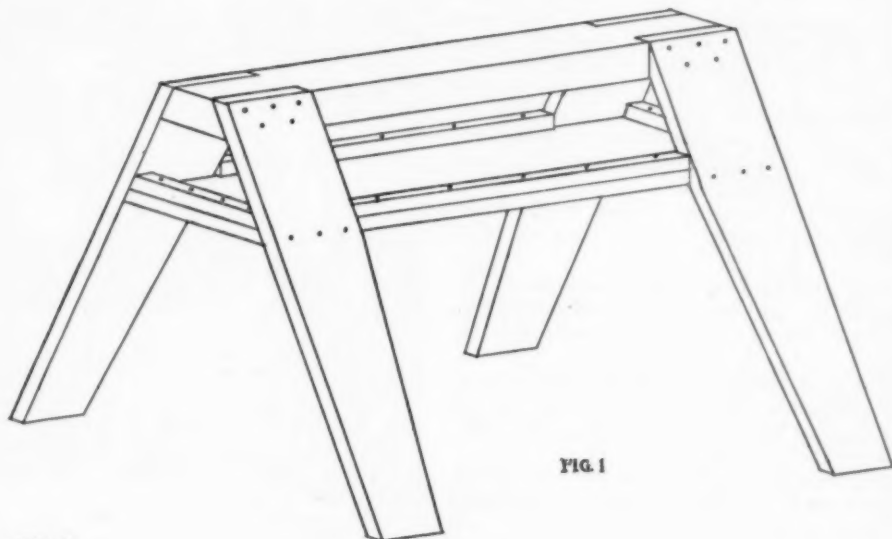


FIG. 1

FIG. 3.

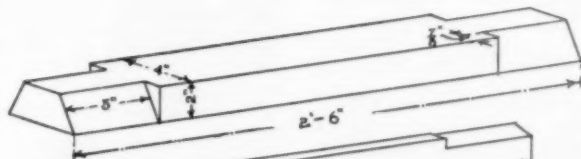
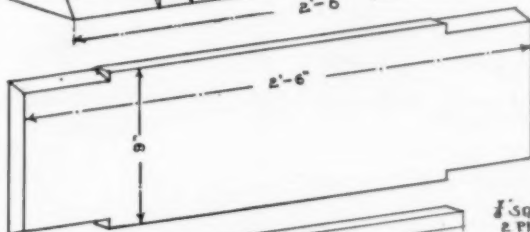
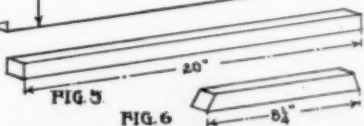
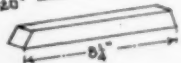
LEGS  
4 PIECESFIG. 2  
TOPFIG. 4  
SHELF

FIG. 5

FIG. 6



3/4" SQUARE  
2 PIECES  
CLEATS FOR EDGES  
OF SHELF  
3/4" SQUARE  
2 PIECES

## THE CARPENTER'S HORSE

A NECESSITY FOR THE SHOP HOME AND  
MANUAL TRAINING SCHOOL

COPYRIGHT 1915 BY THE HANDICRAFT SUPPLIES CO. BOSTON MASS.

An example of the blue-prints furnished by The Handicraft Supplies Co.

Make a cold-water paste of flour and water, rather thick, so that it will not run, and add a small quantity of zinc oxide. This may be ob-

tained at any paint store. The zinc oxide gives firmness to the paste.

Place the stencil over the material, and with a



case knife or an artist's palette knife carefully spread the parts through the stencil. When the paste is well placed over all the open spaces scrape off as much of the paste as possible so as to leave only a thin coat of paste on the material, which may be either cloth or paper. Carefully remove the stencil by taking hold of the upper corners and immediately run water on the stencil, or with a soft hand brush carefully remove the paste from the stencil. Place the stencil between blotters so that it will dry flat.

Now return to the material. Blow the Waldcraft colors evenly over the material, using any color you may wish.

When this is done, immediately extract the material as you have the utensil, removing all the paste. Now press the goods with an iron.

This is a rather slow process, but it gives such satisfactory results that one is willing to practice until practice makes perfect. See Plate XVI.

In this way beautiful material may be prepared for covering books, and end papers for enriching the inside of the covers.

RODA E. SELLECK,  
*Shortridge High School, Indianapolis, Ind.*

## Shop and Home

EVERY householder knows how frequently certain common utensils are required, — utensils that can easily be made if one but knows how. Here are the directions for making a carpenter's

horse for the home, shop, or the manual training school:<sup>1</sup>

### SPECIFICATIONS

Figure 1. If lumber is to be ordered or selected from stock, the following will be required for making two horses like that shown in the plate:

Date .....  
To .....  
Please deliver to .....  
No. ....

Clear spruce, finished, as follows:

1 piece 2' × 4' × 5'6"  
1 " 3/4" × 9' × 5'6"  
1 " 3/8" × 5' × 12'

Figure 2. Cut the 2' × 4' piece to two equal lengths and square ends to make length of each piece 2'6". Select the smoother side of each piece for top. Mark back 5" from each end and 3/4" from the sides for the cut-out to take the top of the legs. Use splitting saw for four cuts on end, and cross-cut saw for the 3/8" cut-out.

Figure 3. Cut four pieces, each 2' long, with carefully squared ends. Mark 9" from one end and 1 1/2" on the other. A line connecting these two points gives the proper slant to the legs.

Figure 4. Cut from 9" board, piece 2' 6" long with square ends. Mark back 5" from ends and 3 3/8" from edge; saw out bevel.

Figures 5 and 6. Cut 3/4" square strips from remaining piece of 5' × 2' but do not cut to length — fit them in when horse is put together.

### PUTTING TOGETHER

Use 1 3/4" wire finishing nails. Drive two lower nails first, having the back of the legs flush with the top-piece. Drill holes or use great care in driving nails at top to avoid splitting, nails to be at least 3/4" down from top.

Starting four nails 9 3/4" from top of legs will make it easier to secure shelf in place; then the balance of the nailing can be done to the best advantage.

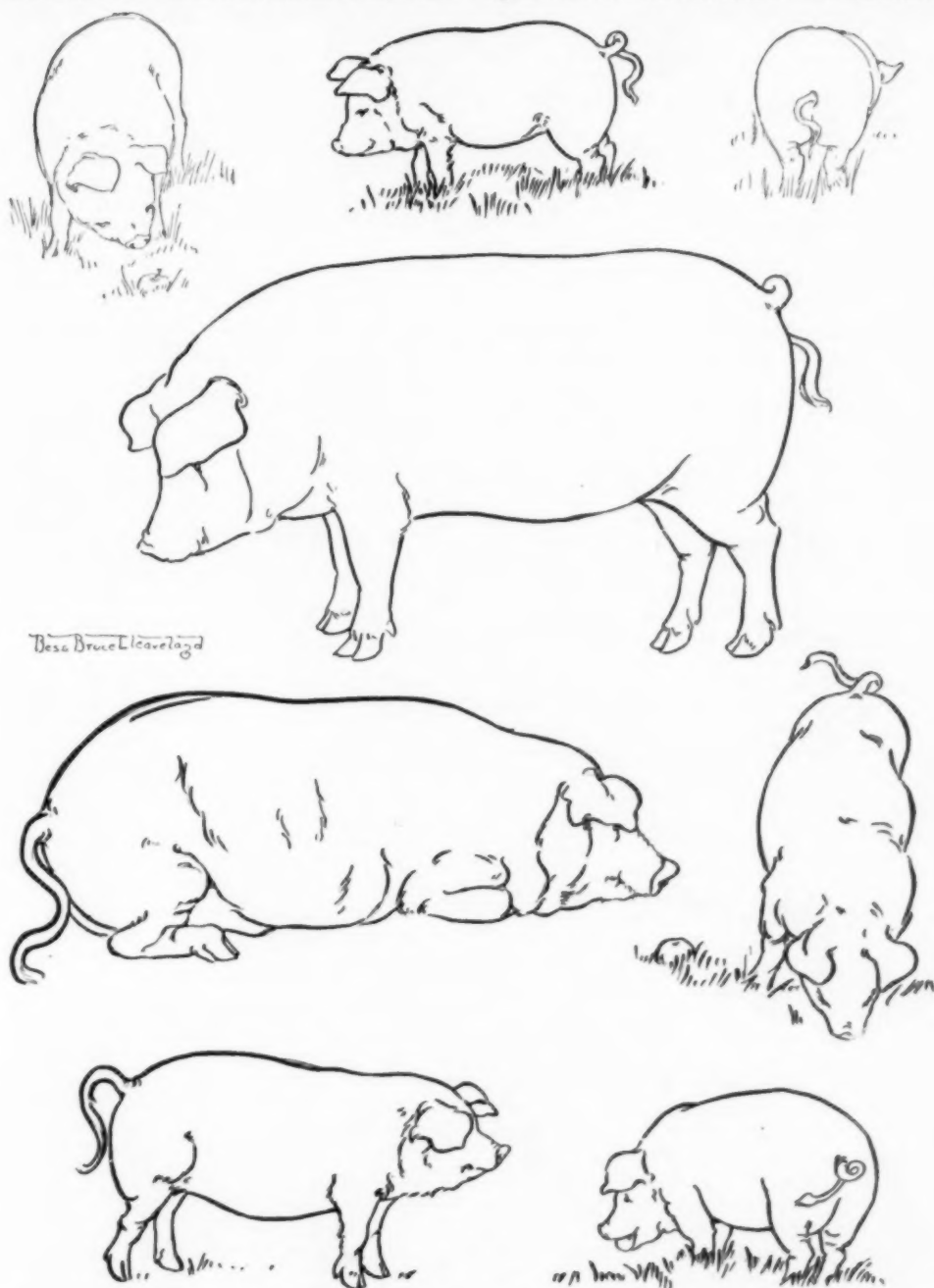
Fit the cleats across sides and ends, nailing them on with 1 1/2" finishing nails.

Saw off projecting tops of legs and smooth with block plane.

Use the carpenter's horse for marking out lumber, sawing, and small construction work. The shelf is useful for nails, fittings, and tools.

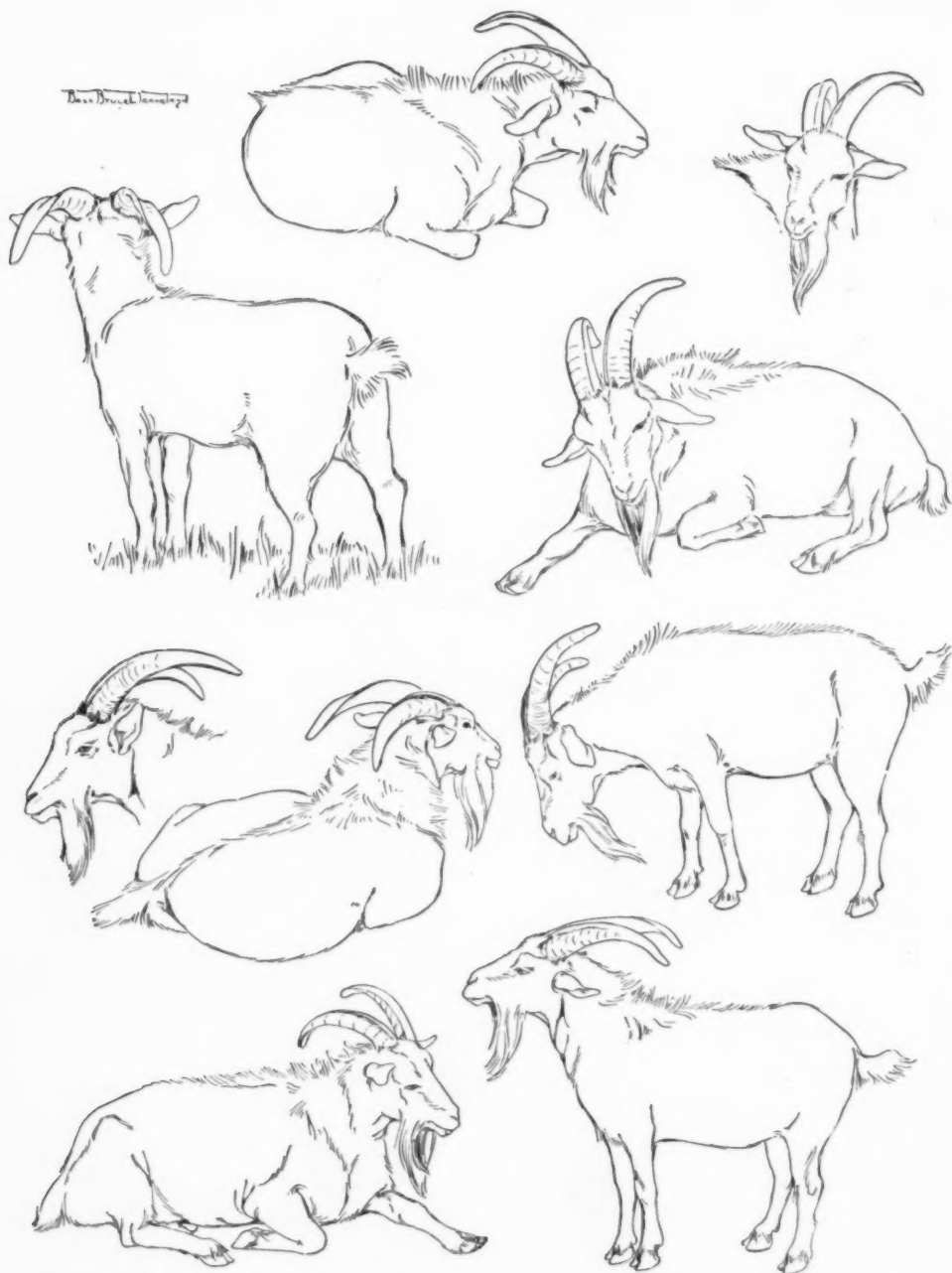
<sup>1</sup> Specifications and blue-print plans for this and other useful things may be had by applying to The Handicraft Supplies Co., 336 Metropolitan Avenue, Boston, Mass.





SHEET 3. PIGS. A day in the country furnished a chance to draw these porkers. An entire afternoon was spent in the pig lot at a respectful distance from the older adults.

Copyrighted by THE SCHOOL ARTS PUBLISHING CO., Boston, Mass.



SHEET 4. GOATS. This goat was about as handsome a fellow as I ever saw. His owner brought him to me at the end of a chain. I had him tethered one whole day in my back yard. Has n't he a fine pair of horns ?

# JUST HOW TO DO IT

*"I am not looking for any more ideas; but I would like to learn how to execute well some of those I have." — A Grade Teacher.*

By George W. Eggers

## PLANNING AND MOUNTING AN EXHIBIT

### PART II

**S**ELECTION of the material. The subject of selection of the material with which to make up the exhibit cannot be greatly stressed here. It is largely determined by the particular situation and by the emphasis which this demands. There is, however, a principle which holds: one example of a given type of work or a given lesson has less force than three or four examples of the same lesson, even though the quality of some be not so good. *It is better to hit fewer things by means of more examples of each than to hit many once only.*

**THE WORK OF MOUNTING THE DRAWINGS.** Placing the individual mount is your unit. Whatever effect you get, whether it be of part or of whole, depends in some way upon the relation of your drawings to your mount. A *finder* may be used for placing your drawings, this being cut from a piece of the mounting board, full size, the margins of the finder being the same as the intended margins of the mounting card. It is necessary simply to lay this finder over the card and keep it there until all the drawings are pasted into place, the drawings being carried right up to the edges of the opening. The finder (in reality a "mat") may be held in place with a pair of spring clips or even clothespins. It would not only determine the margins uniformly for each mount in turn, but protect the mount as well from finger-marks and other injury while the drawings are being pasted into place. Another kind of guide simpler than this may be made by cutting a strip of mounting board of the same horizontal length as the mount, and as deep from top to bottom as the top margin of the intended mount. Upon the lower edge of this guide indicate the middle point, and also two points to indicate the extent of the side margins. When using this guide, place it so that its top edge coincides with that of the mount and locate your drawings by means of the points upon it. If you are not preserving exact uniformity of side margins from

mount to mount, you will nevertheless want to center any group of drawings which you place upon it. In this case you will be helped by additional points at varying distances from the two ends of the guide. By the aid of these you may have at will 2-inch, 2½-inch, 3-inch, 5-inch margins, or what you will, always symmetrical but secured without the trouble of measuring for each.

**Double-mounting or inter-mounting.** (1) A drawing made upon "bogus paper," "express wrapper" or "gray chalk paper" may be almost the same color as the chip board mount, and therefore fail to appear to advantage in the company of drawings on yellow manila or white paper, or may fail to relieve itself from the card at all. It is well to mount such a drawing upon a sheet of manila or other paper having a small margin, then mounting the whole upon the card. This device is a good one to use also (2) when two drawings which are to occupy a mount together have an unpleasant slight difference in size or in proportion (in which case the size of the intermounts may agree with each other or at least correct the appearance); (3) when a number of tiny drawings are to occupy a given mount together with a larger drawing; (4) when a thin or delicately colored fabric is to be exhibited which will not appear to advantage with the gray mount for a background; (5) when objects of irregular outline (such as shirtwaists, caps, and many other of the products of household art activities) are to be exhibited on the same wall with drawings.

**How to paste drawings or double mounts into place.** Perhaps it is superfluous to warn you against using too much paste. A touch of paste at each corner of a rectangular drawing paper will hold it in place securely, particularly if the whole is placed under a weight of some sort until the paste sets. Sometimes, however, the touch of paste prevents the paper from shrinking as it ought to or otherwise injures its appearance and so makes itself too evident. Often the paper will "buckle," sag or bulge away from the mount between the points where it is pasted; this is particularly objectionable if the exhibit is to receive a side or top-lighting. Again the paper

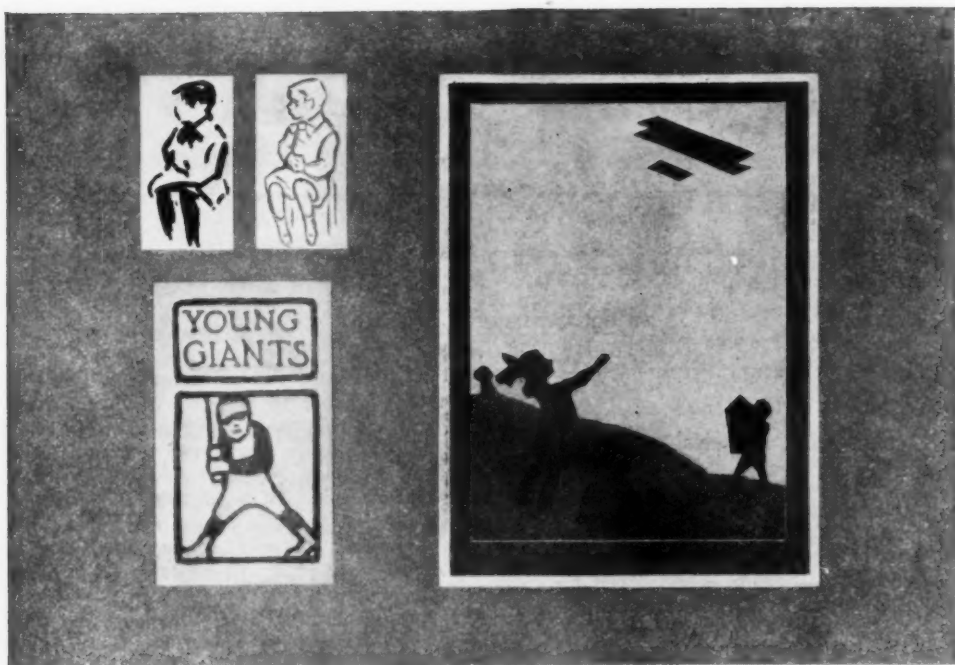


FIGURE 5. The width of the margins around drawings will help explain your exhibit. To show a close relation or sequence of ideas, mount drawings close together.

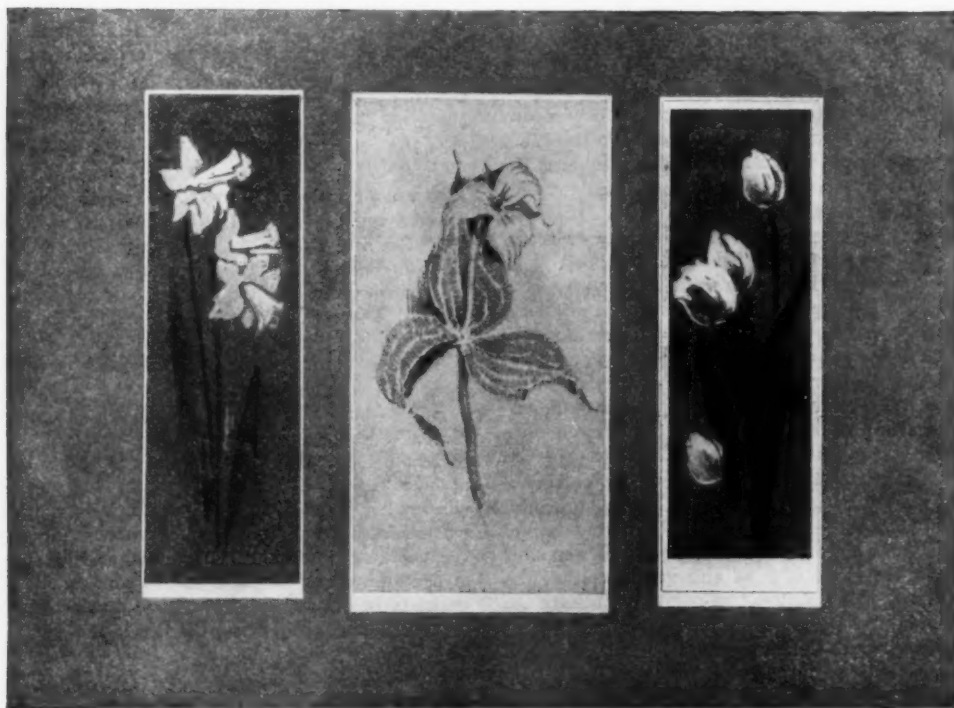


FIGURE 6. When drawings are nearly the same color as the mount they may be relieved by means of a contrasting intermount. When two drawings of slightly different sizes are to be balanced, this may sometimes be accomplished by mounting both on intermounts of the same size.



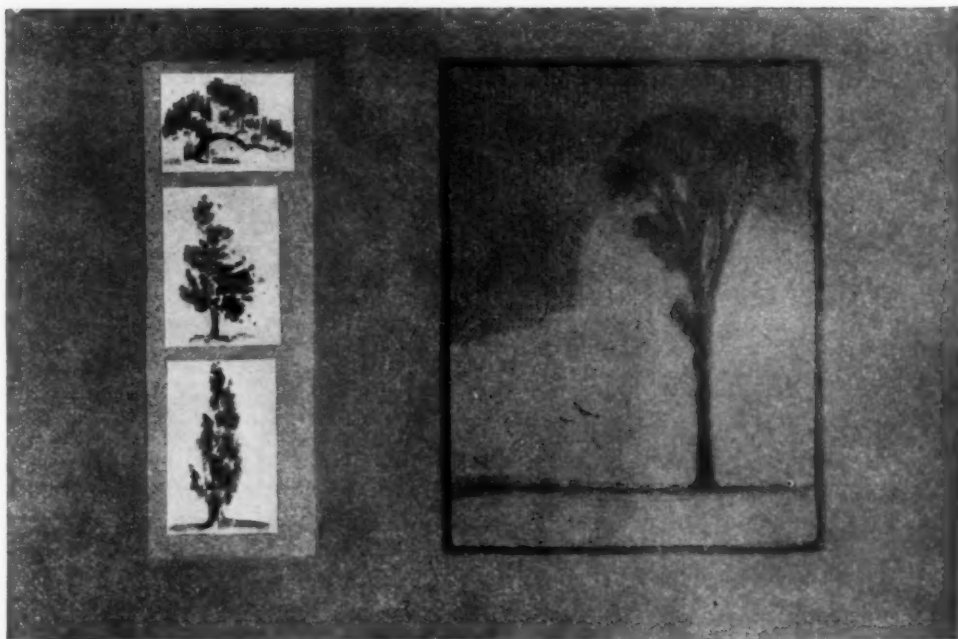


FIGURE 7. When a group of small drawings is to be shown on the same sheet with a large drawing, the former may be placed upon an intermount.



FIGURE 8. When objects of irregular outline are to be exhibited on the same wall with drawings, the former may be placed upon intermounts in order to preserve the unity of the wall. It may be observed that in the mounts, Figs. 5, 6, 7 and 8, the top margins (and to some extent the side ones) have been preserved with uniformity. This sometimes sacrifices the composition of the individual mount, but means much to the appearance of the whole wall.

may prove too stiff to be held in place by so little paste. *A better way to paste* is as follows: (1) Lay the drawing face downward. (2) Over it lay a larger sheet of paper which entirely covers the drawing except for the edge which is to receive the paste; allow this edge to protrude from under the paper for its entire length, to the extent of about a sixteenth of an inch. (3) Over this edge of the paper and the drawing quickly spread the paste. (4) Lift the paper from the drawing and the latter has a tiny strip of paste all the way along the edge above-mentioned. (5) Now quickly coat the second edge in like manner, then the third and the fourth, being careful not to get any paste on the face of the drawing. Your drawing will now have a rim of paste all the way around its four edges. (6) Lay the drawing in its exact place upon the mount; cover it with a protecting sheet, and secure a perfect contact between drawing and mount by rubbing vigorously over the paste lines. (7) Lay a book or drawing board over the work and weight it down.

If you find that you have gotten too little paste on the drawing to hold it, use a thicker protecting sheet where you are applying the paste next time. If you have not gotten a large enough area of paste, leave a wider space around the edge of your drawing — say  $\frac{3}{8}$  or an eighth of an inch instead of a sixteenth. You will find that when the edges of your drawing really are pasted down the contact between drawing and mount will remain perfect all the way around. If the drawing now tends to bulge it will do so with a uniform convexity, but it cannot wrinkle. This is also an excellent way of mounting prints. If paste fails to secure the drawings use glue in the same manner. If the drawings are on boards too heavy for this method of mounting, fasten them by means of thin strips of linen (with glue) used as hinges.

*Do not cover the back of a drawing with paste.* This expands the drawing paper and when drying shrinks the mount and draws it out of shape. *Don't mount drawings upon one another* in tablet form on your mounts. Nobody ever looks at the drawings underneath. It is against human nature.

*Should the teacher ever cut down a child's drawing* to make it "look better," to eliminate an undesirable part, or to make it better fit the space? If you owned an authenticated Holbein drawing or a genuine painting by Corot would you ever think of cutting it down to "make it look better" or to make it fit a space? Of course not — you would be afraid of spoiling it. The danger is double with the child's drawing. Cut it down and

you may spoil it or you may make a masterpiece of it. Whichever you do remember it is no longer the child's drawing when you are through.

*Before you began mounting your work*, you have of course planned your mounts. You have calculated and kept in mind the number of horizontal rows, the number of vertical columns; the number of each devoted to each grade and to each idea. You have decided rather definitely which drawings are to go on each mount. If you have had the space you have laid the whole exhibit out upon the floor with the drawings distributed in their proper grouping on each card. Card by card now you pick it up and paste the drawings in their final positions. The exhibit is ready to hang.

*Tying mounts into columns.* A useful idea for the final preparation of your exhibit is to string the whole exhibit in columns. This reduces the labor of hanging and the likelihood of error in hanging, about sixty or eighty per cent. It can be done rather easily in this way: (1) Using the guide that served for placing the drawings on the mounts, punch two holes in this guide about five eighths of an inch from its upper edge and two and one half inches inward from either end. Also, five eighths of an inch from the long edge of the guide and at its middle point place a third hole or else place two holes nine or ten inches apart dividing the length into thirds. This guide will now serve for the spacing of the holes along the upper edges of your mounts, and when inverted will do the same for the lower edges. The upper holes of one mount coming opposite to the lower holes of the mount above, they afford the means of tying mount to mount, thus forming the mounts into vertical "columns." The holes may or may not be finished with eyelets (which are procurable in a variety of colors and finishes). *Tying.* The tying of the mounts may be effected by means of tape of suitable tone, cord or raffia. The writer has made use of the latter material and found it satisfactory, especially when dyed to harmonize with the mounts. Raffia is light and unpretentious and thus seems specially adapted to this purpose.

The top edge of the top row of mounts may well be punched as are the top edges of the others. The holes in the top edge will take the wire nails from which the whole column hangs. The bottom edge of the bottom mounts should be similarly provided, for here may be placed the nails which keep the columns from swinging.

*Number your columns* in the order in which they are to be placed — from left to right preferably — 1, 2, 3, etc., and letter your individual mounts, as, 1 A, 1 B, 1 C, 2 A, 2 B, etc. (placing

these figures and letters at the upper left-hand corner of the back of each mount). Then for your own convenience, you may also indicate upon the top mount of each column (at the back) the subject covered by this column, as "Figure," "Water-color," etc.

*Advantages of the column system of mounting and numbering.* Now your exhibit, even if it consist of as many as a hundred mounts, can be hung in less than forty minutes, taken down in still less and re-hung elsewhere with a minimum of effort. Should any of your ties give way and a mount or two go straying, even though your exhibit be among strangers, there can be no misunderstanding where the loose mounts belong and no difficulty in their restoration.

*Old exhibits make useful reference material.* Mounting-boards are comparatively inexpensive,

and one of the best ways of preserving work is to keep it on the mounts and store it away. If you stand these on edge in the closet, in such a position that their names or index numbers can be easily read, you can instantly take out any mount (or column) that you wish, without lifting the others. If, on the wall of your classroom, you have a few inconspicuous wire brads at suitable height and properly spaced, you can at will bring out and show to your students an entire development of the subject of water-color drawing, of perspective, of landscape composition, or whatever else is included in your mounted work. By keeping the cards tied together in columns you can use them also on the table, the cards forming their own easels and supports.

Perhaps, when an exhibit is taken down from the walls, its work has only begun!

# THE INFORMATION WINDOW

*My dear Mr. Bailey:*

The lists of books in the SCHOOL ARTS MAGAZINE that have been suggested by various supervisors have been of much interest to me. I am taking the liberty to enclose the list of books now on my reference shelf in the library. Please do not feel that you must make use of it, but if by any chance it may be helpful to some I shall be very happy.

## MY REFERENCE SHELF

*Design.* Design in Theory and Practice — Batchelder.  
*Book-binding.* Bookbinding and Care of Books — D. Cockerell. Stories of Useful Invention — S. E. Forman.  
*Story of Books* — Rawling. Manual Training Magazine, Vol. IV, Oct., Dec., 1910, April, 1911 — Eggers. Study of Paper Making. — Butler Paper Co., Chicago.  
*Pottery.* "Story of the Potter" and Potters' Craft — C. F. Binns.  
*Weaving.* Woman's Share in Primitive Culture. Origin of Inventions — Otis T. Mason. Home Life in Colonial Days. — Alice M. Earle.  
*Weaving.* Textiles — Dooley. Textiles and Clothing — Watson. Story of Cotton — Curtis.  
*Evolution.* Story of Ab — Waterloo.  
*History.* Man and His Work — A. J. Herbertson.  
*Material for Illustration.* Free Dwellers, Early Cave Men, The Later Cave Men — Dopp. How the World is Fed, How the World is Clothed, How the World is Housed — Carpenter.  
*Psychology.* Method of the Recitation — McMurray.

*Courses of Study.* Fine and Industrial Arts in Elementary Schools — Sargent.

*For Reference.* Art Education in Public Schools — J. P. Henry. Place of Industries in Elementary Education — Dopp.

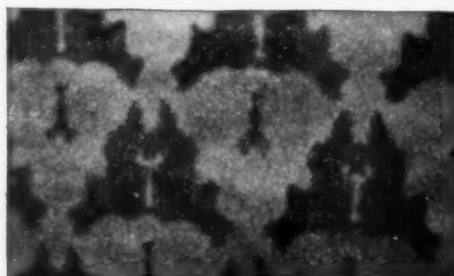
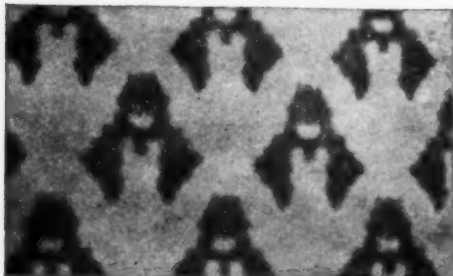
The SCHOOL ARTS MAGAZINE in its new form is better than ever. Each month we have a *résumé* of some of the most important articles, I should say those that have reference to the work we are doing at the moment. In our junior normal class those articles are reported upon as a part of our regular work. The students and I feel that the magazine is very helpful.

Very sincerely yours,

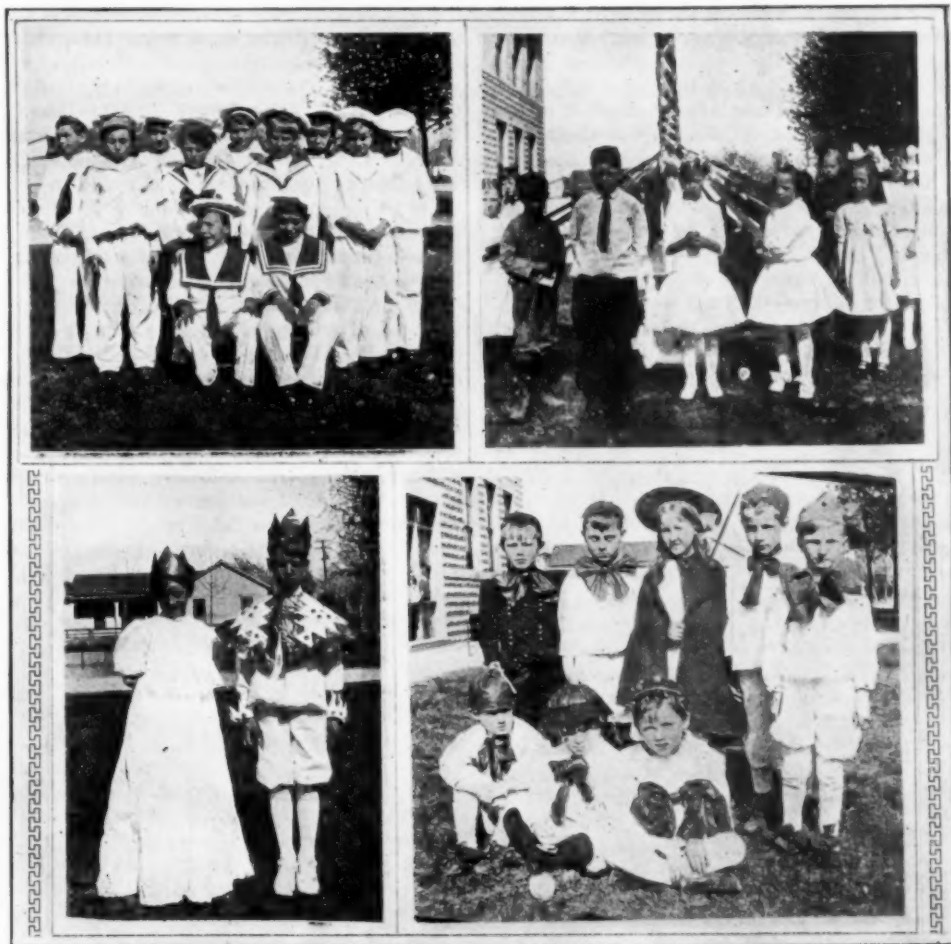
MARY B. HYDE,  
 Pratt Institute, Brooklyn, N. Y.

*Dear Mr. Bailey:*

In looking through the October, 1913, number of the SCHOOL ARTS MAGAZINE, I notice that in Miss Perry's list of books on art there are none on American art under the group of nations. I know that this is an old list, made out before the publication of "The History of American Painting," by Samuel Isham, and "The History of American



Design units developed from blots of ink by first year high school pupils, Grimsby, Ontario, Can.



Photographs taken, developed, and printed by Mary Emily Ranney, age ten, Greenville, Mich.

Sculpture," by Lorado Taft, but surely these deserve a special mention.

Yours very truly,

FLORENCE N. LEVY,  
Managing Editor of the American Art Annual.

My dear Mr. Bailey:

I am enclosing a set of kodak pictures which were taken and developed and printed by Mary Emily Ranney, age ten, Grade 5B, Clay St. School. The occasion was a May Day programme given by a lower grade. Just as a new way to preserve a record of such days we have the pupils take the photos. Thanking you for the good things, constantly coming in the magazine, I am sincerely,

ALICE FULLER,  
Greenville, Mich.

Dear Mr. Bailey:

I am sending you some photographs of designs made in our first year high school drawing class. In case any SCHOOL ARTS MAGAZINE readers may not have tried this very simple and yet fascinating way to secure decorative units, I will tell you how we set to work.

The materials for the first lesson were pen-and-ink, writing paper, and scissors, the paper torn in pieces about  $6 \times 4$  inches, so as to be easy to handle. We creased each bit of paper down the center. Near the crease a blot of ink (not too large) was dropped, and after the paper had been refolded and pressed for a few seconds, the worker, on opening it up, discovered a symmetrical shape, often very interesting. As a rule it would be too



fussy around the edge for use without a certain amount of "doctoring," so the next step, after deciding which of the lacy little tentacles should be sacrificed, was to fold the paper again, this time with the "ink-bug," as we called it, on the outside, and to cut out the shape with scissors, trimming the unnecessary offshoots.

The class found, after some experimenting, that it was much easier to cut out the units and draw around them than to use tracing paper. After squaring the paper they tried different placings for surface patterns. After the best placing was found the work of outlining went very quickly. The designs were mostly finished in one light color and black.

Yours very sincerely,

EMMA COUNSELL,

*Instructor of Drawing, Walden High School,  
Grimsby, Ontario, Canada.*

*My dear Mr. Bailey:*

Only yesterday your letter, dated October 29, reached me, asking for a list of books indispensable to the supervisor. Evidently there was neglect in forwarding from Pittsburg. While much

too late for your purpose, I will nevertheless send you my list. When supervising I found the SCHOOL ARTS MAGAZINE exceedingly helpful, and always recommended it to teachers in my summer-school classes. The "Applied Arts Drawing Books," by Miss Seegmiller, and the different Prang Drawing Books gave many excellent ideas. Mr. Dow's "Composition" and Batchelder's books on designs are very helpful to a teacher in any branch of art. Since teaching in a high school of commerce I find in addition Brown's "Letters and Lettering," Johnston's "Writing, Illuminating and Lettering," and Parson's "Art in Advertising" have filled a need. From the drawing books above mentioned, I have a great source of reference material, after cutting out and mounting, for use in classroom. Also Japanese prints, German prints; just now Dulac's illustrations of Arabian Nights and some Russian books for color. In fact everything good in spacing and color I can get my hands on.

Very cordially yours,

AGNESS B. SLAYMAKER,

*Cleveland, Ohio.*

## THE LATEST ART-CRAFT BOOKS

### \*COMPOSITION

By Arthur W. Dow. 128 pp. 9 × 11. Profusely illustrated in black-and-white and color. Price \$4.00.

**T**HE seventh edition of this standard treatise upon design in the arts, enlarged and greatly enriched by deep-toned color plates, is practically a new book. While the principles laid down in the first edition are not abrogated, the statement of them, as well as the order of their presentation, is different, and the range of their influence in art is more convincingly illustrated. The book sets forth "a way of thinking about art." The author holds that "art should be approached through composition rather than through imitative drawing," and that the aim of teaching should be the development of appreciation. There are, according to Mr. Dow, but three elements with which harmonies may be built up: line, notan, and color. "Good color is dependent upon good notan, and that in turn is dependent upon good spacing," which "one should learn to think in terms of line." Among the color plates, those exhibiting the notan of color, the use of color intensities, and color schemes derived from Japanese prints, are especially valuable to teachers. The whole book carries with it an optimistic and stimulating atmosphere; it opens alluring vistas of possibility to every eager reader. He feels that one who attempts to produce beauty, whether he ever succeeds in producing it or not, will at least enjoy beauty more completely than one who merely talks about it.

### \*FAMOUS PICTURES

By Charles L. Barstow. 240 pp. 5 × 7½. 78 illustrations. Price 60 cts. net.

The masterpieces of painting which constitute one of the great magnets that annually draw a vast army of travelers across seas and continents, are the central subjects treated in this readable book. Subjects of collateral interest, such as the history, chronology, and biography of painting, are not overlooked. The pictures selected are grouped as portraits, pictures of child life, animal pictures, landscapes, legendary and historical subjects, sacred and religious subjects, decoration, and genre and still life. A valuable appendix is the table of forty-three masters "commonly accepted as having produced the greatest works, and of having done the most for the advancement of

their art." As an addition to the literature of picture study arranged in order from elementary to advanced, Mr. Barstow's book comes just before Mr. Caffin's.

### \*TAPESTRIES — THEIR ORIGIN, HISTORY AND RENAISSANCE

By George Leland Hunter. 138 pp. 6¼ × 9, with 147 halftone engravings and 4 plates in full color. Price \$5.00 net.

Probably no examples of art-craft exhibited in our museums are regarded more bovinely by a larger number of visitors than are tapestries. They seem to be "neither good rugs, good wall patterns, nor good pictures," as an "intelligent" man was once heard to remark. Mr. Hunter says, "They share with photographs and paintings a picture interest, and with oriental rugs a texture interest." But he adds: "The qualities which determine excellence in tapestry, which distinguish a good tapestry from a bad tapestry, are *not* those in which it resembles painting, but those in which it is unlike painting." Moreover, "Tapestry has a more interesting texture than any other material in the world, and one capable of expressing more in the hands of the weaver who understands." And, he might have added, and capable of giving more pleasure to the observer who understands.

Here is a book that will help uninformed eyes to see tapestries. The author plunges at once into the high tide of his theme, and presents tapestries first as pearls of great price. He is enthusiastic, well informed, and not afraid to say frankly, "I like," and "I consider this best." The reader follows him gladly, and leaves him at last regretfully, thankful for what he has learned about the history of tapestry and the qualities which exalt this form of weaving to the dignity of a fine art. The last chapter might be called "A Guide to the Tapestries in the Metropolitan Museum," where one of the representative collections of the world may now be studied at first hand.

### REPORT OF THE FOURTH INTERNATIONAL CONGRESS ON ART INSTRUCTION, DRESDEN, 1912

A paper-covered volume of 476 pp. 6 × 9. May be had from Karl Elssner, Hohestraasse 82, Dresden, A., Germany.

While the larger part of this volume is in German, there are both French and English abstracts,

\* Added to the SCHOOL ART'S MAGAZINE's list of approved books. See advertisement.

and a few of the papers are given in full in English. The report is disappointing in the matter of illustrations, except in the case of one address, that of Mr. Edward Johnston of England, author of "Writing and Illuminating and Lettering."

#### \*CLAY MODELLING

By H. A. Rankin. 224 pp.  $5 \times 7\frac{1}{2}$ . Illustrated. Price \$1.40.

This book contains upwards of one hundred lessons in clay modeling for primary children. About one half of these deal with subjects from the animal world. Definite directions are given for conducting the lessons, and results are illustrated by photographic plates from the clay.

#### CARDBOARD MODELLING

By H. A. Rankin. 130 pp.  $5 \times 7\frac{1}{2}$ . Illustrated. Price \$1.00.

The forty-three lessons give models worked out with a more elaborate technique than is usually practiced in the United States, for all the edges are bound with strips of colored paper. The 145 illustrations include diagrams of the flats and half-tones from the completed objects.

#### POPULAR MECHANICS YEAR BOOK FOR 1913

A paper-bound volume of 224 pp.  $6 \times 9$ . With abundant illustrations. Price 50 cts.

This is the ninth annual volume of this kind. It contains 595 articles and 508 illustrations reprinted from the shop notes department of the *Popular Mechanics Magazine*, on "easy ways to do the hard things in every trade and calling." A complete index adds greatly to the value of this volume as a reference book. It is rich in suggestions for manual training teachers.

#### \*BUSY BUILDER'S BOOK

By Bertha Browning Cobb and Ernest Cobb. 68 pp.  $6 \times 8\frac{1}{2}$ . Illustrated. Price 30 cts.

This "problem book for individual work in primary grades," meets a definite need of kindergarten and primary teachers in a fine way. The publishers, Messrs. Ginn and Company, are to be congratulated upon producing a book so attractively illustrated with such unpromising material as sticks and tablets, and the authors are to be congratulated upon producing such interesting text upon so dry a subject! As James Hall said when he saw the book, "It is a live thing made from dead stuff, and it's mighty good."

#### CYR'S NEW PRIMER

By Ellen M. Cyr. 122 pp.  $5 \times 7$ . Illustrated. Price 30 cts.

This little book is mentioned here chiefly on account of the clever and charming illustrations in

black-and-white (often with an added glow of color), by Ruth Mary Hallock and Alice Beach Winter. The little people who appear in these pages are pretty little creatures and very much alive.

#### THE CELEBRATION OF THE FOURTH OF JULY BY MEANS OF PAGEANTRY

By William Chauncy Langdon. A pamphlet of 56 pp.  $6 \times 9$ . Price 15 cts.

Written by the man just chosen as the first president of the American Pageantry Association, and published by the Russell Sage Foundation, this pamphlet may be considered authoritative. It contains much for the teacher of history, as well as for those who aspire to the management of local pageants. Mr. Arthur Farwell, supervisor of municipal concerts, New York City, contributes an article on the music of the pageant. The final page gives a *résumé* of six other Independence Day publications by the division of recreation, Russell Sage Foundation.

#### WALKS AND TALKS

By William Hawley Smith. Paper-covered. 224 pp.  $5 \times 8$ . Price 50 cts.

This new edition of a classic by the famous author of "The Evolution of Dodd," is the first book to issue from the press of L. A. Rankin & Company, the latest addition to Boston's publishers, whose Round Robin Reader seems destined to become famous.

"Walks and Talks," as the name implies, is a collection of short "stories" about education and its problems. It is entertaining, charged with good nature, salted with common sense, and calculated to provoke thought in the pedagogical mind addicted to thinking — not so common a bit of baggage as one might suppose!

#### REMINISCENCES OF EARLY CHICAGO

With an introduction by Mabel McIlvaine. 174 pp.  $4\frac{1}{2} \times 7$ .

This alluring and instructive little volume is mentioned here chiefly because it is an example of what schoolboys can do when well directed. The book was printed by the boys of the school for apprentices managed by the Lakeside Press, Chicago, under the principalship of Mr. E. E. Sheldon. "The book is not for sale, but . . . is sent to the friends and patrons of The Press with the good wishes of the Publishers."

#### \*TEXT BOOK ON DOMESTIC ART

By Carrie Crane Ingalls. 232 pp.  $5 \times 7$ . Illustrated. Price \$1.65.

Miss Ingalls is teacher of domestic art in Cogswell Polytechnic College, San Francisco. Her

book begins with samplers and ends with samples of Battenburg. Between these are directions for achieving success in the making of about every kind of needlework worth considering.

#### SCHOOL DANCES

By Melvin Ballou Gilbert. 36 pp. 9 × 12. Price \$1.00.

This book of music, with detailed directions for the dances, is the first of Mr. Gilbert's work in the Harvard summer school of physical education, and as director of the Gilbert Normal School of Dancing in Boston. It presents "a system of

logical gymnastics lending interest and direct physical value to the exercise of one of the most graceful and enjoyable of the arts."

#### SONGS OF HAPPINESS

Words by Carolyn S. Bailey. Music by Mary B. Ehrmann. 128 pp. 9 × 12. Price \$1.20.

Seventy-three songs for children of kindergarten and primary grade. The book is especially to be commended for the emphasis it places upon rhythm and melody (rather than upon notes) and for its presentation of themes of vital interest to children.

# THE CRAYON CONTEST

## The Prize Winners in Observation Drawing

FOR WHICH THE CONDITIONS WERE  
SPECIFIED IN THE FEBRUARY NUMBER  
OF THE SCHOOL ARTS MAGAZINE

### COMMENTS BY THE JUDGES

**T**HE Judges are pleased to note a decided improvement in the general quality of the drawings submitted in this month's contest. The color, handling, and arrangement in a large number of instances were very satisfactory.

In the drawing, however, less strength was evident. Cylindrical, hemispherical, and spherical forms were not badly represented, but objects involving the principles of rectilinear perspective were not often enough in evidence in the upper grade work, and where attempted were not often well drawn. A somewhat depressing conventionality in choice of subjects was also evident. One or two vase forms, or a Japanese vase and a flower seemed to be the usual theme. Among the refreshing exceptions may be mentioned an excellent group of a dust pan and a brush, one of an ink filler and ink well, a series of Japanese gongs and several groups of schoolroom utensils and of articles of everyday household use.

One reason for the wording of the announcement of this contest with the somewhat unusual heading "Observation Drawing" was to encourage the looking for interesting subjects among everyday surroundings.

### AWARDS

**First Prize:** Gentleman's Gold Seven-Jewel Elgin Watch.

Oakley Voris, IX, High School, Scranton, Pa.

**Second Prize:** A Good Pocket-knife for the Boys and a Set of Scissors for the Girls.

Roger Hayward, IX, Franklin School, Keene, N. H.

Ruth Peck, VI, Washington School, Keene, N. H.

Leonie Ray, IX, Madison High School, Madison, Wis.

Nellie Rogers, VIII, Grammar School, New Britain, Conn.

Serene Templeman, VIII, Grammar School, New Britain, Conn.

**Third Prize:** An Artist's Box of Kroma Water-colors.

Pauline McBeath, IX, Public School, Anthon, Iowa.

Ruth Cadman, IX, High School, Alameda, Cal.

Joseph Guyette, VII, Franklin School, Keene, N. H.

Gerald Harmon, VIII, Grammar School, New Britain, Conn.

Elizabeth Kahle, VII, Elmwood School, Buffalo, N. Y.

Josephine Michaud, VI, Washington School, Keene, N. H.

Ralph Smith, IX, High School, Bellows Falls, Vt.

Myrtle Tinker, VIII, State Ind. School, Lancaster, Mass.

Gerald Vibberts, VIII, Grammar School, New Britain, Conn.

Robert Zellmer, VIII, Training School, Oshkosh, Wis.

**Fourth Prize:** A Large Box of Crayograph.

Teresa Ahearn, VIII, State Ind. School, Lancaster, Mass.

Helen Ahlstrom, VII, Camp School, New Britain, Conn.

Frederick Amster, VI, Tilden School, Keene, N. H.

Clarence Ballard, VII, Academy, Oswego, N. Y.

Frances Burt, IX, High School, Milford, Del.

Esther Chittenden, VI, Elmwood School, Buffalo, N. Y.

Bradley Dean, VI, Tilden School, Keene, N. H.

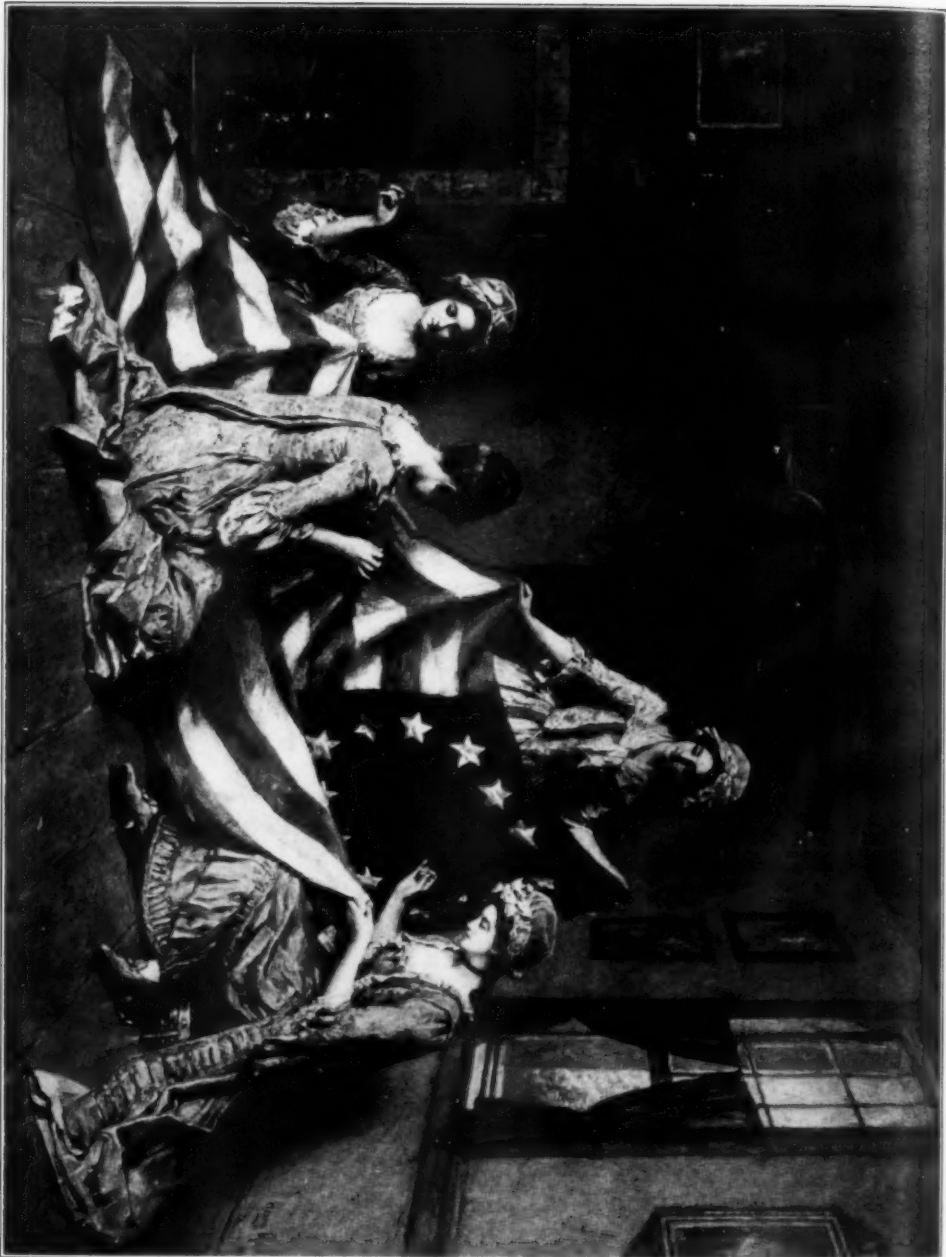
Florence Faulkner, VI, Tilden School, Keene, N. H.

Mary Harmon, VII, Public School, Anthon, Iowa.

Evelyn Hill, VII, Franklin School, Keene, N. H.







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